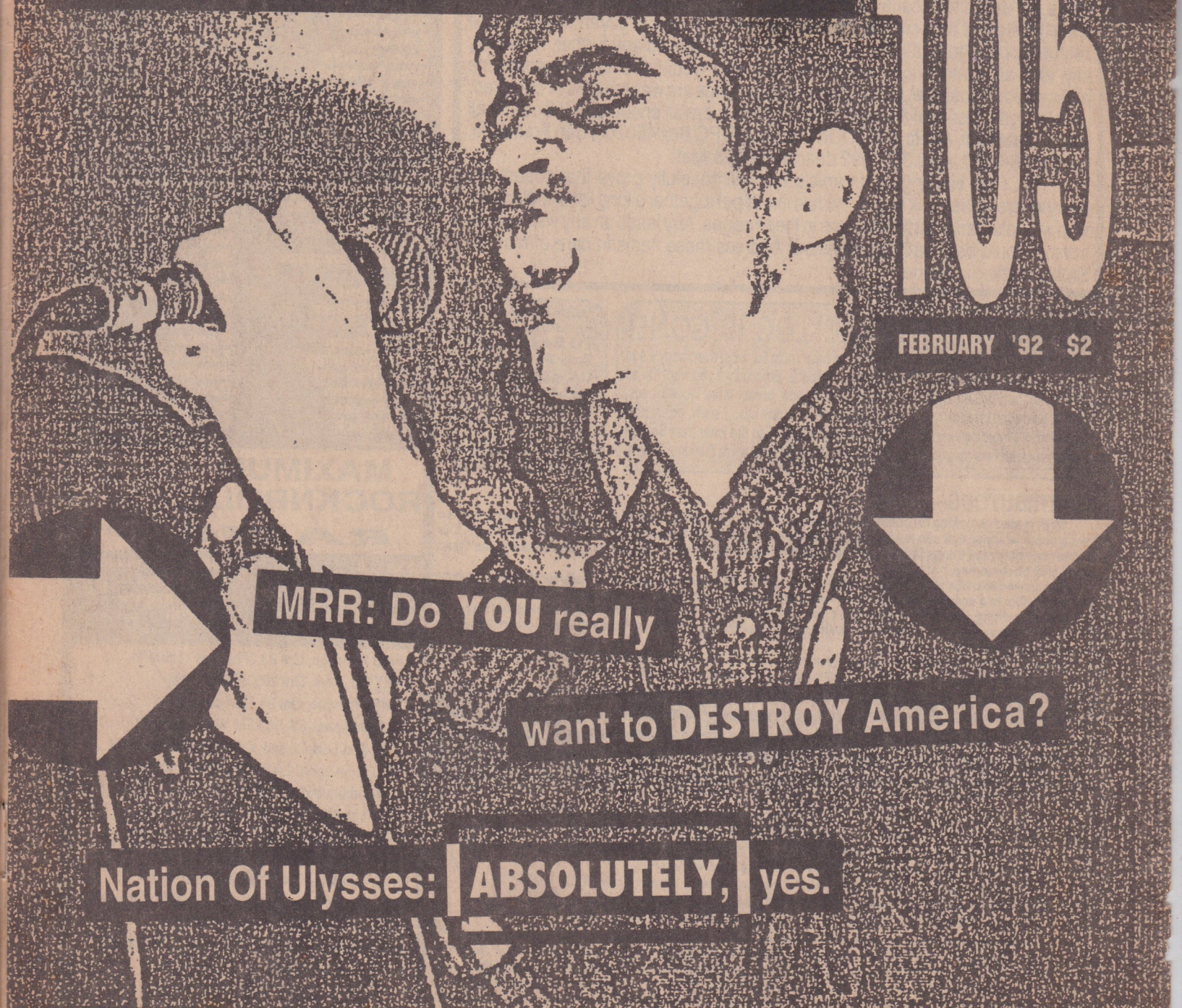
MAXIMUMRO

105

FEBRUARY '92 $2



MRR: Do **YOU** really want to **DESTROY** America?

Nation Of Ulysses: **ABSOLUTELY,** yes.

BIKINI KILL | SCREECHING WEASEL | BURNING BUSH | DICKIES | DAVY JO

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

ATTENTION CARPET-MUNCHERS AND SWORD- SWALLOWERS

We are currently working on a QUEER theme issue of Maximum to be released in July '92. We would like to explore & document the current presence of queers in the punk rock scene. There has been an obvious punk rock influence on the queer rights movement, from fashion to the growing number of zines, as well as politics and the DIY ethic. There has also been crossover of mainstream queer culture into the punk scene as well. We are soliciting articles, news items, interviews with bands and individuals addressing queer topics, and the like. We're not expecting scene reports dealing with your own queer scene; considering the state of hate crimes, intolerance, and prejudice in government (as well as punk rock in general), we don't need to be depressed any further. However, any and all contributions are welcomed. We would like to see worldwide participation if possible, as all too often these things are way too SF-NY centered. Lesbian, gay, bisexual & transgendered people are all encouraged! So send all letters, hate mail, etc. to MRR QUEER STUFF, PO Box 460760, San Francisco, CA 94146-0760. April 30, 1992 deadline! Lily & Matt

P.S. I am working on an article that will hopefully prove that queers are everywhere in the punk scene. I would like to put together a long list of individuals who will voluntarily out themselves in these pages. Any leads on any visible punk homos would be greatly appreciated! Address these items in care of Matt W. Smith, at the magazine.

AD UPDATE: THE BACKLOG IS GONE!

....which means that with more pages, we now have room for most everybody's ads with no waiting. It's still best to call and reserve space, especially if you want the ad in the very next issue... This also means we can now accept more types of ads, whereas we used to return many other non-record/tape/zine ads...Finally, we are now formulating a more coherent policy on racist/sexist ads. See the letter from Sean of Vegan Reich and our response to get a clearer picture of what we're thinking. Thanks

MRR HAS A NEW ADDRESS!!!!
PO Box 460760
San Francisco, CA 94146-0760
The old PO Box will stay active for a while but please switch your correspondence now

CONTRIBUTORS---

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

"WHAT'S THE SCOOP?"... We want to broaden the scope of this section, and what better way is there than to have people getting "the scoop" from their own local "scenes". Must have access to a camera, tape recorder, and a typewriter or computer. Also must have the gall to ask sordid questions. For further details write: Mc Mike c/o MRR.

WHAT WOULD MOTIVATE you to write in about the sexist attitudes in yourself that you are or aren't confronting? What if we expanded the MRR "Girl Stuff" section to include stories and opinions of both men and women? Everyone has an opinion on how sexism affects their lives, whether it be negative or positive.

Every 3 months we'll try to have a theme to write about. So in #107 we're shooting to cover the medical dis(establishment), and any alternative options. Men, women, boys, and girls, start writing now to: MRR Girl Stuff c/o the MRR address.

***MRR RADIO** has relocated to our new studio located in the basement at the MRR house. The equipment is all new, the crew is charged up, and the music will wail. We've been at this since 1977, and while we recently lost our home base station for all those years, we're fucking ready to kick ass again. Each one hour show contains the latest in punk/hardcore/garage indie releases, as well as interviews (there will be more of them now) and other features. The weekly show comes on cassette, along with an info sheet on what's inside, and is ready to play for very cheap (just a tad above cost--averaging about $5 a week for stations in North America). For more information on how to receive the program at your station, send in an inquiry on station letterhead, and we'll get the details to you.*

SHITWORKERS

Steve Aycock
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Brian Devereux
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Gardner Fusuhara
Walter Glaser
Lance Hahn
Michelle Haunold
Kent Jolly
Mick Krash
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Devon Morf
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MAXIMUM ROCKNROLL RADIO

Mike Gill
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will
Michelle Haunold
Radley Hirsch
Barry Lazarus
Jon Von

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KUNH Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM Tues 9PM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
Radio Dio Saint-Etienne, France 89.6FM Sun 7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).
- *South America:* available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21.00.

BACK ISSUES AVAILABLE:

Back issues #0, 37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/ Australia, $3.00 So America. Back issues 101-104 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Martin style Nation Of Ulysses; pic: by Shawn Scallen.

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

NEW ADDRESS

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
(415)648-3561

NEW ADDRESS

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, but no tapes yet).

SUZANNE BARTCHY

- EXTREME NOISE TERROR -Phonophobia-LP
- NAPALM DEATH-EP
- CROSSED OUT-EP
- MINDROT-EP
- CARCASS-LP
- MIGHTY BOSS TONES-45
- GISM-Victorious- bootleg EP
- DOA-Greatest Shits-LP & EP
- FACE OF DECLINE/BIG MOUTH-split EP
- SUCKERPUNCH-10"

CHRIS DODGE

- MAN IS THE BASTARD-live
- MINDROT-EP
- V/A-Appointment With Fear-CD
- DEVO-Hardcore Vol 2-CD
- MONSTROSITY-EP
- Missing Connections-zine
- SKEWBALD-Grand Union-45
- CROSSED OUT-EP
- The Brave Little Toaster-movie
- WALL OF VOODOO-The Index Masters-CD

LALI DONOVAN

OUT OF TOWN: DYEING HER ROOTS

KARIN GEMBUS

- V/A-Give Me Back-LP
- STRAIT-UP/UNHERD-split EP
- DRIVE LIKE JEHU-LP
- SKEWBALD-Grand Union-45
- SIDESHOW-EP
- HEROIN-EP
- SUCKERPUNCH-10"
- RED PLANET ROCKETTS-EP
- FASTBACKS-Run No More-EP
- SHADES APART-12"

WALTER GLASER

- GLAZED BABY-Big Smoonya-EP
- THIRD EYE-Sunshine-45
- CYNICS-I Want It All-45
- UNSANE-LP & live
- CROWS-Crow Bar-45
- DISTORTED PONY-Work Makes Freedom-EP
- DRIVE LIKE JEHU-LP
- COPSHOOTCOP-White Noise-LP
- CYNICS-Right Here With You-45
- HAMMERHEAD-Peep

MICHELLE HAUNOLD

- KLAMYDIA-Los Celebatos-LP
- DEVIATORS-Century-2x45
- ARMIA-Legenda-LP/FASTBACKS-Heat It Up-EP
- NINE POUND HAMMER-Smokin' Taters-LP
- V/A-Between The Clouds-45
- KUD IDIJOTI-Sam Zbog Para-LP
- POISON IDEA-Punish Me-45
- SWINGIN' TEENS-Fire In My Head-45
- SKEWBALD-Grand Union-45
- WHITE TRASH DEBUTANTES-45

MICK KRASH

- V/A-Give Me Back-LP
- HEROIN-EP
- SIDESHOW-EP
- SHADES APART-12"
- HOLY ROLLERS-LP
- SKEWBALD-Grand Union-45
- SUCKERPUNCH-10"
- DRIVE LIKE JEHU-LP
- STRUGGLE-live
- MIGHTY BOSSTONES-45/JUDGE-Revelation Can Suck It-10"

MIKE LAVELLA

OUT OF TOWN: CHECKING HIS ROOTS

TIMOJHEN MARK

- CROSSED OUT-EP
- HEROIN-EP
- SKEWBALD-Grand Union-45
- GISM-Victorious-EP
- SUCKERPUNCH-10"
- JUDGE-10"/D.O.A.-Greatest Shits-LP
- SVOBODNY SLOVO-EP
- V/A-10 Meter Ohne Kopf-LP
- J.M.K.E.-Savist Saar-12"
- V/A-Panx Vinyl Zine 10-EP

MIKE MCNIEL

- GISM-Victorious-EP
- G-ZET-EP
- CHICANOCHRIST-EP
- GREEN DAY-Kerplunk-LP
- CROSSED OUT-EP
- MIGHTY BOSSTONES-EP
- SLUDGEWORTH-What's This?-LP
- SUCKERPUNCH-10"
- SHADES APART-Dude Danger-LP
- AVERSION THERAPY-EP

SMELLY MUSTAFA

- SLUDGEWORTH-What Is This?-LP
- MOL TRIFFID-EP
- SHIVA-EP
- POISON IDEA-Punish Me-EP
- D.O.A.-Greatest Shits-LP
- NAPALM DEATH-EP
- GOD BULLIES-War On Everybody-LP
- MIGHTY BOSSTONES-EP
- GREEN DAY-Kerplunk-LP
- DUH-Blow Hard-LP

BRUCE ROEHRS

- ANTISEEN-Today Your Love-45
- POISON IDEA-Mario The Cop-45
- D.O.A.-Greatest Shits-LP
- KLAMYDIA-Los Celibatos-LP
- YUMMY-Happiness Is...-45
- ANTISEEN-It Looks Good For Them To Care-45
- SSD-Jolly Old Saint Nicholas-45
- AVERSION THERAPY-Blurred Visions-EP
- DEVIATORS-Century 21-EP
- V/A-El Garito Cafe Vol 1-EP

JON VON

- GREEN DAY-Kerplunk-LP
- SHONEN KNIFE-Space Xmas-45
- KLAMYDIA-Los Celibatos-LP
- HITMEN 3-Perfect Copy-LP
- NINE POUND HAMMER-Smokin' Taters-LP
- FASTBACKS-Now Is The Time-EP
- FASTBACKS-Run No More-45
- SWINGIN' TEENS-Fire In My Head
- SUPERCHARGER-Supercharger-LP
- SLUDGEWORTH-What Is This-LP

TIM YOHANNAN

- A.G.'s-Cirkus Berzerkus-LP/BURNING HEADS-Reds-EP
- CREEPING ILLNESS-Beat On Iraq-45/DOA-Great Shits-LP
- EXTREME NOISE TERROR-Phonophobia-LP/JFK-movie
- G-ZET-EP/GISM-Victorious-EP
- HAMMERHEAD-Peep-45/KLAMYDIA-Los Celibatos-LP
- MERLENE & FREELOADERS-Dirty Rotten Scum-45
- RATS OF UNUSUAL SIZE-Elephant Man-EP
- SHEEP SQUEEZE-EP/SKEWBALD-45
- STRAIT UP/UNHERD-split EP/SUPERCHARGER-LP
- V/A-Panx Vinyl Zine 10-EP/V/A-Please Stop-EP

WHAT DO YOU THINK??? MRR QUESTIONAIRE #2

A couple of weeks ago, we had our first staff meeting in three years. Many issues were discussed at length (we're talking *hours*) and not many conclusions were reached. So, we're going to ask you, the reader, how you feel about certain aspects of MRR and what improvements might be made. Please note that these are either multiple choice or yes / no questions...there are NO essay question, so stick to the format for easy tabulation. Grab your #2 pencils and get busy. Thanks.

1) Age
2) Gender
3) How long have you been reading MRR?

oboe

4) Of the following list, which topic is of the utmost concern to you?
   a) foreign policy
   b) environment
   c) animal rights
   d) freedom of speech & expression
   e) sexism
   f) racism
   g) gay rights
   h) welfare/housing
   i) the AIDS epidemic
   j) health care
   k) none of the above concern me

chambered nautilus

5) We've recently introduced "Chycks are People, Too". Originally intended to be a women's section, it will now be expanding to cover the sexual politics of both genders. Do you think this is a worthwhile section? (Yes/No)

6) Do you feel women are under represented or ignored in the scene? (Yes/No)

7) Which of the following best describes your opinion of our record reviews: (pick as many as apply)
   a) Reviewers are too often biased against or for a particular genre of music.
   b) Reviewers are too often concerned with witticisms than actually describing how the record sounds.
   c) Reviews are too short.
   d) Reviews are basically OK as they are.

8) Should MRR review releases that are only available on CD? (Yes/No)

9) Should MRR branch out and cover a wider variety of alternative music? (Yes/No)

10) Do you agree or disagree with the following statement?
"It is the responsibility of MRR to accept ads (classified or display) that may contain sexist, racist, homophobic, or fascist material regardless of any offense it may bring against the staff or certain readers."

11) Is MRR too "PC" (dogmatic) or not "PC" enough?
   a) too much
   b) not enough
   c) just right

12) Occasionally, we've put out special theme issues (punk business, sexuality, women's issue). Would you be interested in seeing more of these theme issues, and if so, what issues would you like to see covered in the future?

Menorah

13) Which part of MRR do you like best?
   a) news
   b) letters
   c) scene reports
   d) columns
   e) ads
   f) articles
   g) classified ads
   h) "Chyks are People Too"
   i) interviews
   k) 'zine reviews
   l) record reviews
   m) display ads
   n) "What's The Scoop"

George Miksch Sutton
penguin

flea

14) Of the above list, which is your least favorite feature of MRR?

EPICENTER ZONE

an all-volunteer run store/community center

Punk/Hardcore/Garage
Industrial/Grunge/Noise/Thrash

Volunteers always welcomed
Meetings 1st Sunday of month 7PM

we buy, sell, trade
new & used records/tapes/CDs
fucking unbelievably cheap

Hours: Weds-Fri 3-8PM
Sat noon-7PM
Sun 1-7PM
closed Mon-Tues

EPICENTER ZONE 475 VALENCIA 2nd fl SAN FRANCISCO, CA 94103 (415)431-2725

924 Gilman
Berkeley, California

!!!! 924 Gilman is under serious attack by the police, city, and bill collector. If the idea of a world without Gilman scares you, come down today! Sign a petition to save the club. (Money's nice, too.)

January

17 Fri: Bluchunks, White Trash Debutants, [illegible], Insaints, Bitchcraft, Hunger Farm

18 Sat: Attitude Adjustment, Horace Pinker, Schleprock, Paper Tulips

24 Fri: Disengage, Pollution Circus, Plutocracy, Grimple

25 Sat: Jeff Dahl w/ Rickk Agnew, Gargoyles, Electric Ferrets, Screaming Bloody Maarys

31 Fri: Grotus, Sharkbait, Sleep, Mortiffed, MindSlam

Febuary

07 Fri: Neurosis, Plaid Retina, Grinch, Lithium Milkshake, Full Metal Chicken

08 Sat: MDC, Econochrist, 15, Spitboy, Gecko, Tribe8

14 Fri: Green Day, Nuisance, 15, the overwhelming colorfast, Straw Man

15 Sat: Born Against, Jawbreaker, 411, Monsula

All shows all ages no drugs/ no alcohol. Shows cost $5 or $6 w/ $2 membership. Call 510/525-9926 for latest info.

GAUGE

"BLANK" 4 SONG 7"

Yes,it's finally out. Gauge is this band that formed about a year ago,when Target and Ivy League broke up. Yeah that means there's ex-members of both those bands(big deal!) Well now their 7" inch is out after tons and tons of delays,so stop all your bickering and complaining. Oh yeah,I still got 7"'s by IVY LEAGUE,MANNEQVIN HAND,TARGET,the NO PUNKS IN THE PIT comp. and the DECLINE COMP.

ALL RECORDS ARE $3 ppd.

payable to scott broadhurst
SHAKEFORK RECORDS
P.O.BOX 9711
DOWNERS GROVE,IL 60515

BLACKLIST MAILORDER

475 Valencia St, San Francisco, CA 94103, (415)255-0388

Blacklist mailorder is a not for profit, volunteer run, mailorder operation. Those of us at Blacklist are dedicated to keeping the independent music & literature scene alive and strong. If you are interested in volunteering at Blacklist, give us a call or drop by. Please send promos for distribution. For a complete catalog, send $1 in USA and $2 overseas.

POSTAL RATES-RECORDS & TAPES

We mail your order via 'special fourth class' rate in the U.S.; 'A.O. small packet' rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7"s and compact discs are the same weight as 12" or LPs.

	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Surface
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

Artist	Title	size	Price	Country	LABEL
Alice Donut	Get a Life	7"	2.95	USA	Vital Music
Antischism/Subvert	Thinning the Herd	LP	6.95	USA	Mind Cont
Bad Religion	Suffer	LP	5.60	USA	Epitaph
Big Mistake	Just A Taste	7"	1.95	USA	Comm. Che
Blaggers ITA	Blaggers ITA	7"EP	4.05	UK	Knockout
Blanks	Spirit of '77	CASS	2.60	USA	Green Eart
Blatz	Cheaper Than Beer	7"	2.30	USA	Lookout
Born Against	9 Patriotic Hymns For Childr	LP	4.50	USA	Vermiform
Bosstones	Where Did You Go	7"	4.10	USA	Taang
Bosstones	Where Did You Go	CD sk	6.70	USA	Taang
Crossed Out	Crossed Out	7"EP	2.60	USA	Slap A Ham
Cry	Prrrt	7"EP	3.00	Sweden	CBR
Derelicts	Love Machine	12"EI	4.90	USA	Penultinate
Dezerter	Underground Out Of Poland	LP	2.00	Poland	MRR
Didjits	Fuck the Pigs	7"	2.25	USA	Touch & Go
Distorted Pony	Work Makes Freedom	12"	4.55	USA	Bomp
Drive Like Jehu	Drive Like Jehu	LP	6.85	USA	Headhunter
Dryrot	Dryrot	7"EP	2.30	USA	12x12
El Smasho	El Smasho	7"	2.60	USA	Bonehead
Far Cry	Much Time Spent Waiting	7"	2.30	USA	TPOS
Fastbacks	Now Is The Time	7"	2.35	USA	Ded Beet
Freeze	Misery Loves Company	CD	10.60	USA	Taang
FU's	The Origin of the Straw Dogs	2/LP	10.80	USA	Lost and Fo
G-Whiz	Eat At Ed's	cass.	7.15	USA	Enor. Then
Government Issue	No Way Out '82	LP	7.50	USA	Lost & Fou
Heroin	Heroin	7"EP	2.30	USA	Gravity
Jack Acid	Come...We'll Move to a Quie	7"EP	2.60	USA	Vandal Chi
Judge	Revelation Can Suck It	10"	3.90	USA	Revolution
Lonely Trojans	Three Guys, Six Songs	12"EI	4.55	USA	Limited Po
Lungfish	Lungfish	LP	6.15	USA	Simple Mac
Lupo	Lupo	7"EP	2.30	USA	Tiger Epox
Melvins	10 Songs	CD	10.75	USA	CZ
Mi6	Mi6	7"EP	2.50	USA	Vandal Chi
Minor Threat	Salad Days	7"EP	2.40	USA	Dischord
Moving Targets	Fall	LP	6.75	USA	Taang
Nausea	Cybergod	7"	2.30	USA	Allied
Neckbrace	Neckbrace	7"	2.60	USA	Bodycast
Neon Christ	Double 45	2/7"E	6.80	USA	F-King Rec
Neurosis	The Word as Law	LP/C	6.65	USA	Lookout
Niblick Henbane	What's Your Deal	7"EP	2.30	USA	Headache
Nihilistics	Bad Dirty Hate	LP	5.85	USA	Visionary
No Means No	Oh, Canaduh/New Age	7"	2.60	Canada	Allied
NOFX	The PMRC Can Suck on This	7"EP	2.60	USA	Fat Wreck
Operation Ivy	Energy	CD	9.10	USA	Lookout
Pegboy	Strong Reaction	CD	10.15	USA	1/4 stick
Peggio Punk	Cattivi Maestri	LP	7.80	Italy	Blu Blu
Poison Idea	Kings of Punk	LP, C	6.15	USA	Taang!
Rags, The	The Rags	7"EP	2.75	Germany	Incognito
Rapeman	Two Nuns and a Pack Mule	CD	9.70	USA	Touch & Go
Red Letter Day	More Songs About Love & W	LP	8.40	U.K.	Released E
Rednecks In Pain	Tribal Dance Sequence	7"EP	2.75	USA	Sound of C
Reflex From Pain	Checkered Future	flexi	1.65	USA	TPOS
Resist	The Solution...Revolution!	LP	5.20	USA	Resist
Schlong	Limp 7"	7"EP	2.25	USA	Very Smal
Seein Red	Seein Red	7"EP	2.40	Holland	none
Seein' Red	Seein' Red	LP	5.98	Holland	Pre Chords
Skewbald/Grand Union	Skewbald/Grand Union	7"	2.80	USA	Dischord
Snuff	4 Songs	12"EI	4.55	UK	Past 12
Special Forces	Red, White and Blue	7"	2.50	USA	Shredder
Spoke	Celebrated	7"EP	2.15	USA	No Idea
Suckerpunch	Suckerpunch	10"	3.90	USA	Little REdh
Sugarburn	Halfway Train	7"	3.00	USA	Sonic
Target Of Demand	See You In Hell	7"EP	3.00	Austria	Sacro Ego
Toasters	This Gun For Hire	Cass.	7.70	USA	Moon
Two Thousand Dirty Sq	Squat The Lot	LP	7.00	Int'l	none
Union Morbide	Freely Chosen	LP	4.00	Netherlan	Let's Make
Unit Pride	Then and Now	7"EP	2.00	USA	Point Blank
Urgent Fury/Youth Gone	Urgent Fury/Youth Gone Mac	7"	2.60	USA	Piggybank
V/A	Flex Your Head	LP	6.10	USA	Dischord
V/A	Fuck Straight Edge Vol. 2	7"EP	2.60	USA	Staplegun
V/A	No Taste	7"EP	3.00	Int'l	Sacro Ego
V/A	Sign Language	7"Bo	7.80	Int'l.	Allied
V/A	They don't get Paid They do	LP		USA	MRR
V/A	Turn It Around (the album)	LP	5.20	USA	?
V/A	Very Small World	2LP	7.80	USA	Very Smal
V/A	Welcome To 1984	LP	3.00	Int'l	MRR
V/A	Give Me Back	LP	4.55	USA	Ebullition
V/A	Voice Of The Voiceless	LP	6.30	USA	Smorgasbo
Visions of Change	My Minds Eye	LP	5.00	UK	Big Kiss
Voice Of Reason	Parody To The Righteous	7"EP	2.60	USA	Mind's Eye
Young Turks	Young Turks	7"	1.95	USA	Rainforest
Zeros	Don't Push Me Around	LP	5.85	USA	Bomp

Artist	Title	size	Price	Country	Weight
Absolutely Zippo	#15	print	0.25	USA	1.5 oz
Anarchy	#30	print	1.45	USA	5 oz.
Bacteria Of Decay	#9	print	0.70	USA	2 oz.
Bantha Fodder	#2	print	1.25	UK	3 oz.
Book of False Gods	#1	Print	.55	USA	1 oz.
Breakthrough	Summer 1991	print	2.00	USA	4 oz.
Dear Jesus	#38	print	2.25	USA	7 oz.
Degglal	#6	print	0.85	Finland	1 oz.
Film Threat	Video Guide #3	print	2.85	USA	6 oz.
Flipside	#75	print	1.50	USA	6 oz.
Forced Exposure	#17	print	3.10	USA	8 oz.
Konexion Rock	Konexion Rock	print	1.90	Peru	2 oz.
Local Anesthetic	#1	print	1.60	USA	4 oz.
Lookout	#35	print	.75	USA	2 oz
Love & Rage	Nov. 1991	print	0.80	USA	3 oz.
Marcha	Marcha	print	3.60	Brazil	4 oz.
Moshable	#7	print	1.80	Denmark	4 oz.
Murder Can Be Fun	1992 Datebook	print	1.20	USA	3 oz.
No Answers	#10	print	2.00	USA	6 oz.
No Answers	#9	print	3.60	USA	8 oz.
No Idea	#8	print	2.10	USA	7 oz.
Plea for Sanity	#2	print	0.90	USA	2 oz.
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Puncture	#22	print	2.45	USA	6 oz.
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Resistant Harmony	#4	print	0.75	Australia	4 oz.
Sperry, Mark	Scar	print	7.20	USA	7 oz.
Vague	#23	Print	4.25	U.K.	10 oz.

THE WONDERFUL WORLD OF SHREDDER RECORDS

PARASITES

★EN HOMAGE AUX BEATLES(SHREDDER ST12) 7"
●Beatlesが最後のアメリカン・ツアーを行なってから25年経ったのを記念してリリースしたという、妙にこじつけがましいニューEP。遊び心やパロディ・センスを思いきり効かせたA-①のオリジナルはいいけれど、他2曲のカヴァーは原曲に忠実過ぎて面白味に欠けるというのが本音。オマージュを捧げるといった発想以前に何故の気持ちの方が強いのだ。オリジナルの次作を待つ。

In The World Of Shreds VOL 5 :
(45 compilation - Shredder - import)
Shredder Records nous avait habitués à des productions de meilleur aloi que ce 45 tours compilation. Des trois groupes qui y figurent, c'est encore Ice Fan qui s'en tire le mieux malgré les sonorités héroïques (U2 And co) qui émaillent un morceau pop-rock trop classique qu'une fin speedée ne sauve pas. Je ne m'attarderais guère sur les autres : Dryrot fait du punk sous développé et il existe 3000 groupes français du même style qui ne dépasseront jamais le stade de la dixième répétition ; Kruped Peasant Farmez (et ta soeur ?) donnent dans la même veine en un peu plus hardcore. Bref, au total, rien de bien excitant. ☐ E.

DROOGIES-Heaven
Gell, der Prophet gilt nix im eigenen Land. Wo haun se 'ne LP für Shredder, Kalifornien gemacht, die Norddeutschen. Passen auch gut zu Parasites & Co.. Richard Claydermann-Klavier-Intro (witzigerweise "Guiter" betitelt) & Ulk-Rap-Outro (Bommerlunder-style), dazwischen die herrlichsten Punk-Love-Songs mit UK-Indie-Pop-Melodien & Lemonheads-Anklängen & mehr. Super!

Die DROOGIES machen auf ihrer zweiten LP nach wie vor schönen, angenehmen melodischen Emocore. Neben den unübertroffenen DC Einflüssen, etwas California und sehr viel BOXHAMSTERS Flair. So würden sich die BOXHAMSTERS wahrscheinlich in englisch anhören. Nach der "Nazi" - Diskussion um die Band unter anderem hier im Heft bekamen die Jungs in Deutschland keinen Fuß mehr auf den Boden, so war man nach Verlust des hiesigen Labels gezwungen sich im Ausland um zu sehen und tatsächlich, SHREDDER Records hat das Schelbchen veröffentlicht, was der Gruppe bei uns trotzdem nicht aus der Misere helfen dürfte.
Shredder Records

Parasites : "En hommage aux Beatles"
(EP 4 titres - Shredder - import)
Parasites : "Last Caress"
(45 - Shredder - import)
Les Parasites tiennent un rythme d'enfer ! Que ce soit au niveau de leur musique ou de la cadence de production de vinyls. Les revoilà avec pas moins de deux 45 tours d'un coup ! Il faut dire que sur les six morceaux figurant sur ces deux disques, il y a cinq reprises et une version démo d'une chanson de leur album. Donc pas trop de bouleau au point de vue composition... Il s'agit d'abord d'un EP en hommage aux Beatles (comme l'indique son titre, en français dans le texte) contenant en particulier d'excellentes versions de "Love Me Too" ou encore "Paperback Writer".

PARASITES
"En Homage Aux Beatles"
(Shreder. 7"EP. 1991)
Και να η φρέσκια δουλειά, "εκείνων που θέλουν να μαιάζουν σε όλους". Γιορτάζοντας τα 25 χρόνια από το τελευταίο κονσέρτο των Beatles (Σαν Φραντσίσκο, 29/8/66), οι αμερικανοί πλακατζήδες, κυκλοφορούν ένα σίνγκλ τριών κομματιών, φόρο τιμής στα σκαθάρια. Ενα δικό τους κομμάτι ("Love Me Too") και δυό πανκ εκδοχές των "I Feel Fine" και "Paperback Writer" των Lennon/McCartney και τα Παράσιτα, δίνουν τη δική τους εκδοχή για το πώς θα έπαιζαν οι Beatles, αν υπήρχαν σήμερα. Αυτό βέβαια, δε σημαίνει ότι ντε και καλά οφείλουμε να την σεβαστούμε και μεις, άλλωστε, είπαμε, την πλάκα τους κάνουν και αναμένουμε του χρόνου, όταν θα τελιώσει το επόμενο tribute της μπάντας στους Shattered Faith !

PARASITES

★PARAMANIA! (SHREDDER SHRED 15) 7"
●えっ、もう新譜？意欲満々の活動ぶりに目を見張るParasitesのニュー・シングル。ポップでメロディアスな感覚は相変わらず十分だが、当初にあったRamonesに原点を見出すスタイルとは遠ざかりつつあることを示している。独自性を身につけた…よく言えばそうなのだが、普通のポップ・サウンドに終始してしまいそうな危険性も感じる。B面のカヴァー群の元気の良さはマル。

JAWBREAKER

★UNFUN (SHREDDER SH-07) LP
●ハイ・スピードのリズム・トラックに乗せて放たれるすがすがしくも力強いギター・サウンドを基に、鼻にかかったヴォーカルと甘酸っぱいメロディーで泣かせるLAの3人組。Hüsker Dü/Replacements が切り開いた道を辿ってきたようにもとれるが、まだまだ若いメンバーのルックスを見ると、より枝別れしたグループのフォローを補っているようで今後の展開が楽しみ。

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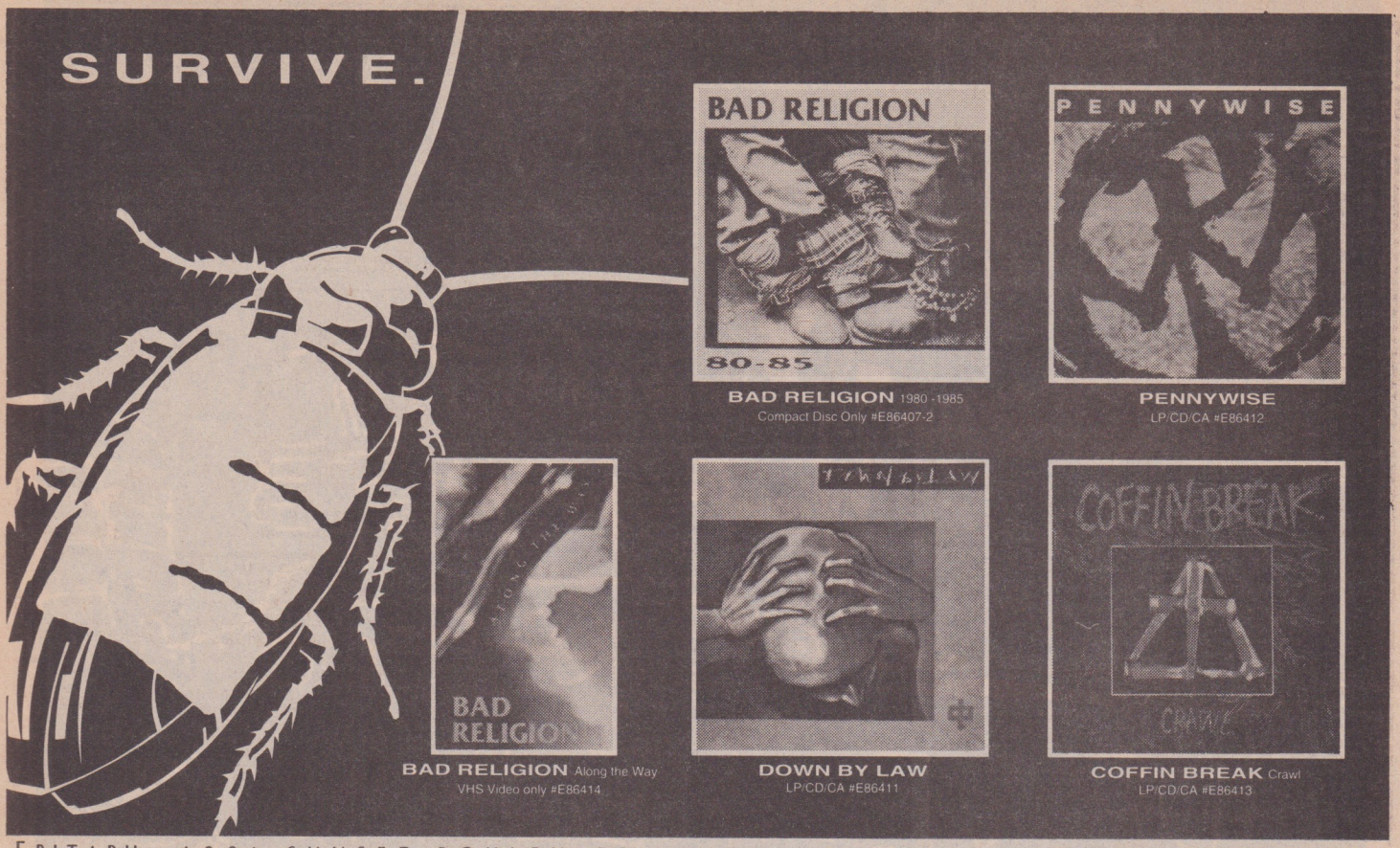

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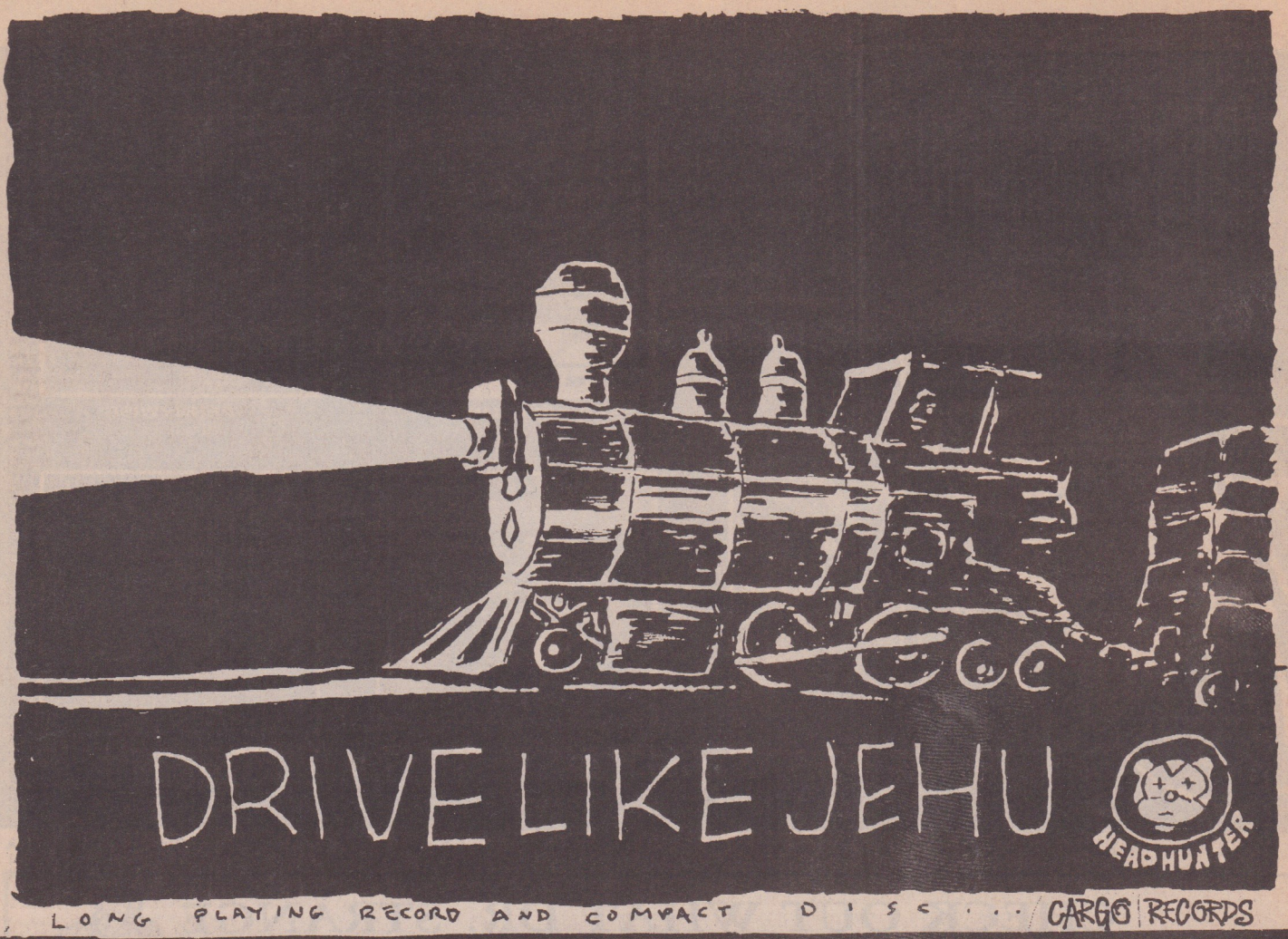

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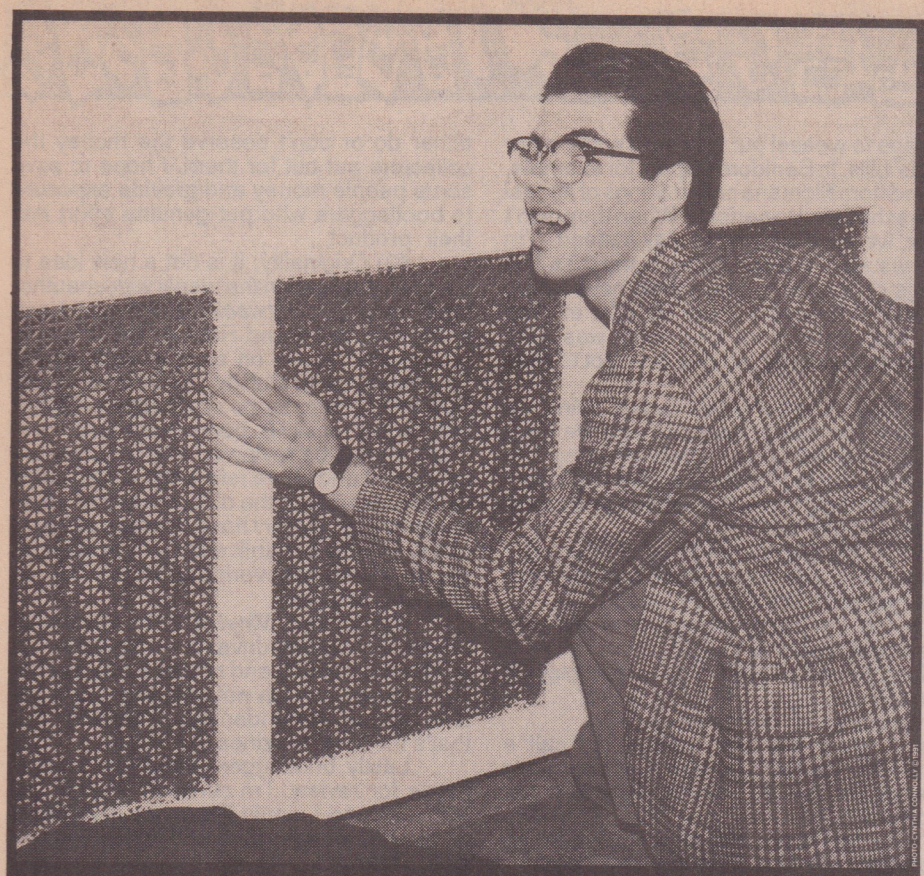

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Letters

Dear MRR,

I think your new section for women to express their feelings on sexism in the scene can be a very productive step towards equality. That is as long as people try to resolve the sexism problem and try to understand what causes guys to act so prejudiced towards girls. I think guys might challenge its purpose, arguing that for women to have their own column is putting women's feelings and frustrations ahead of guys needs.

I feel that some guys might think in sexist ways because they could have met girls that were only in the scene to meet guys. I hope that through the new column we can show guys that we can have strong opinions and beliefs on the very same issues they do. Let's hope guys will share their insights with us and state what they think of sexism. All guys are not sexist, many guys are great and support women in the scene, just as they would a man.

Tina Spafford/ 1957 Belvedere Cr./ Cornwall, Ontario/ Canada

Bands Who'd Like to Tour Europe:

Myke and Chris of Sons of Ishmael here. We've just returned from a triumphant second tour of Europe and would like to share some tour stories.

Our tour was organized by Ute Fuesgen of Berlin, who operates under the moniker MAD Productions. Long before we left for Europe, Ute assured us that for the duration of the tour we'd be supplied with a van and driver, and equipment, all at a cost of DM50 per day.

Upon arriving at Schiphol Airport in Amsterdam, our driver was nowhere to be found. We were a little disappointed at being informed, upon his arrival the next day, that we would be paying DM150—and not DM50—per day for his services and his van. We were a little more disappointed to learn that we already owed him DM300 for driving to Amsterdam from Bologna. And we were disappointed even further still when we were able to discern that neither drums nor amplifiers were among the contents of his van.

Anyway, we met up with Ultraman at our first show and were more than a little disappointed to find out then that we'd be playing on a bill/sharing the pay with them for most of the next three weeks. But it must be said, we were no more disappointed to learn this than were Ultraman, who, like Sons of Ishmael, had been told by Ute that they'd be touring alone.

Still, it was a blessing to hook up with them, because they had some of the equipment Ute had promised us. (They even had some of the equipment Ute had promised THEM, but not all of it, of course.) And, as it turned out, money during those three weeks was not much of a concern; fifty percent of nothing, after all, is almost the same as one-hundred percent of nothing. (Read: there were a few "cancellations"....)

We needed the time off anyway. After all, we did have to find a rental van to replace the one we began the tour with, as our driver deserted us nine days into the tour in order to fulfill prior commitments.

During our down time though, we did manage to weasel our way onto some other bands' bills. In Benidorm, Spain for example, a band from Montana called Songs of Ismael were scheduled to perform. When they didn't show, we were allowed to play instead. (I'm sure we were a much better band than this Songs of Ismael combo would have been, anyway; WE have a press kit, after all. Too bad that aside from Ute, who was sent copies to distribute, no one ever got to read it.)

Given the sorry tale to this point, we are sure you can understand why we were hardly phased when, upon phoning the Hafenstrasse in Hamburg on the day of our (supposed) gig there, the conversation went something like this?

Chris: Hi, it's Chris from Sons of Ishmael.
Steina: Hey, you guys played a great show here last year! What do you want?
Chris: Uh. I'm just phoning to find out what time sound check is tonight.
Steina: Sound check? You're not playing here tonight..
Chris: But it's on our itinerary.
Steina: Well, this Ute woman did call a couple of months ago about setting up a show for you, but we haven't heard from her since, so....

By this point we would have been disappointed had it gone any other way.

Sons of Ishmael doesn't like Ute of MAD Productions. And we'd be willing to bet you won't like her either if you ever have dealings with her. So don't deal with her. If, however, you choose to ignore this advice and happen to find yourself in Ute's office at some point, please liberate the Sons of Ishmael T-shirt artwork that sits UNUSED on her desk, and send it back to us.

Sons of Ishmael/ 1998-B Yonge Street/ Toronto, Ont/ M4S IZ7/ Canada.... Tel#: (416) 481-5486 or (416) 485-2589. (Sorry, we can't return any long distance calls if we are not here when you call, so please try again).

P.S. Thanks to the many who did excellent work for us in Europe.

Dearest MRR & Readers,

My name is Rich and I put out a fanzine that some of you may have heard about (*Vicious Vinyl*). My focus is to rate and review bootleg records and I do this with the help of my associate, Sinclair, who handles the mail, letters and things of that nature.

Anyway, the purpose of this letter is to explain the aesthetics/"politics" of *Vicious Vinyl*.

#l) The price; recently I completed issue #2 of my 'zine and sent it out for review with a cover price of $2.50. This is something that I thought about for awhile considering that, for example, MRR, you get over 30 pages for a price of $2.00 and with mine, in all honesty, you get about half that amount for more. However, I realized that thiis was a necessary evil considering that 70 to 80% of the boots that I cover I pay for with the money out of my own pocket. With boot 7"s having a starting price of $5.00 and LP's $10; it gets pretty expensive really fast. I feel that $2.50 isn't too much to pay when the purpose of *Vicious Vinyl* is to shed light on bootlegs that either do or don't deserve the money the collectors put out for them. I hope to save some people money and provide exposure to bootleggers who put genuine effort into their product...

#2) Originality; It is not a new idea to put out a publication that deals with unauthorized records. *Hotwacks* press has been doing it for years and *Rock n Roll Disc* puts out special issues on such recordings but they mainly cover stuff by The Beatles, Jethro Tull, Prince, etc. Lame alternative/punk/underground music is bootlegged and I feel that it should be reviewed and documented for current and future reference. It also helps when researching the discography of a particular group. So far I have not seen or heard of any fanzine or publication that devotes its pages entirely to covering boots that fall into the punk category.

#3) *Vicious Vinyl* is anti-censorship. Whether it's Skrewdriver or Public Enemy, I review the bootleg and not the politics of the band. However, I'm not going to waste my time promoting the ideology of either group, that's for other fanzines, not mine.

Lastly, bootleggers, send your product to me for review. I'm currently working on issue #3 and I would like more material to work with, for this issue and future ones as well. Thanks...

Vicious Vinyl c/o Rich/ 4739 University Way N.E, #1410/ Seattle,WA 98105

Hey all you crazy fuckin' punks, dig you now this:

The opposition to producing punk rock and other forms of musical resistance on compact disc format is usually founded in fear of technology. Please keep in mind that fear stems from ignorance, like the kind of church-lady mentality that wants to censor our music. Punks have surprisingly rejected the idea of the punk CD when it should be embraced.

First, CDs are not environmentally harmful. There is a giant misconception that CDs are plastic, and therefore a symbol of phoniness, America, etc., but this is not true. The CD itself is aluminum. That's right, aluminum, you know, that stuff that is recycled. And the book inside, that's paper, recyclable as well. The case protecting these things is plastic...but so what? Plastic can be recycled too. The only kind of machinery used on CD production is a laser (harmless light) which writes little numbers and computer character strings on the surface of the metal, much like the printing of a book.

Secondly, and most importantly, CDs are actually anti-establishmentary. Aha, pricked up your ears there, didn't I you punk? How the hell are CDs anti-establishmentary? Lots of reasons. In this country, you are expected to consume. You're supposed to buy, buy, buy, and when whatever you bought is broken, ruined, or you're sick of it, you throw it away and get more. This is the simple system of capitalism. CDs work against this. CDs do not break unless you run over them with a car or pierce them like your nipples. They are not subject to scratches and skips due to a small drop on the floor (like records), and they are never

victims of "sound fallout" like cassettes become after repeated playing. Fuck the businessman's wet dream of self-destructive consumerism; I'm going to get my music on a permanent format. All you recyclers out there ought to be into this, because this means no wasted music. No more broken records, no more cassettes where the tape mysteriously unravels, no more depreciation in sound quality. And if you get sick of a disc you have, you can sell it at a used disc shop just like you do with old records...except there's a greater incentive to buy and reuse those CDs because you know it is going to sound as good as if it was new.

Most importantly, putting punk on CD is a way of preserving our music. In the future, when Crass records has shut down, disc owners won't have to worry if someone's going to sit on their "Feeding of the 5000" and break it, never to see another one. More than likely, disc owners will be making hundreds of copies of these CDs for people who chose a temporary format and have watched it destroy itself. I do not understand why a person would buy a record or tape that erases itself every time it is used instead of a disc that will not fail them. (That does happen, you know...record needles work by digging the sound from the record grooves, and cassette heads wipe the sound from the magnetic surface every time the cassette is played!) So why not buy compact discs? Price? Aha!!!

CD prices do not have to be higher than records. It costs no more to provide the resources and create the CD than pressing a record or dubbing a cassette. That is why Crass can import their discs from France and the UK to the USA and still only charge 8 dollars. Hell, Dischord gives you every damn Minor Threat song for only 8 bucks too. What punk needs is less co-operation with capitalist America. We do not need labels charging 14-15 dollars for a disc that only cost 3 to produce. Every label that charges that much money for a disc is full of shit. The Necracedia/S.F.A. disc is a perfect example of a cool thing. You get two full albums from two bands for only ten dollars, and that baby is going to last you forever. Because you get two bands, that's double the potential interest in the punk "scene", much like a split LP. Except with the disc; you're going to get better sound and more minutes of music. All you so called "punk" labels who charge over twelve bucks for a thirty minute CD can fuck off and join the ranks of corporate music America with the likes of Columbia and Warner Bros. You're doing yourself a disservice as well as the underground community by stifling interest in the music.

Also, I'd like to agree with Larry about the UPC thing. Although not a device of Satan, I don't like the idea of "having" to put anything on my disc covers. UPCs are ugly, and they serve no purpose in punk music. Most punk record shops don't have laser scanners; therefore UPC symbols don't play a part in punk rock. I congratulate Larry for not putting them on his records. Even if he does decide to later, at least he said "fuck off" to the demands of chain store America and put up a bit of a fight, ya know?

Anyway, I hope anyone opposed to disc-making has thought about it a little...just so it is understood that CDs are not a threat to punk music in the least. This was not an argument to abandon production of vinyl and tapes as opposed to discs...I just want some thinking to go on. Also, how about a little inner-scene pressure to lower rip-off disc prices? This ain't supposed to be no money grubbing gig, you shifty bastards!
Joe Mama Shirley

P.S. Kudos to all the labels re-issuing classic punk on disc (long lost 7" and B-sides especially). This combats the record trader mentality. Look, when I want to hear the Misfits' "Cough Cool", I just want to hear the music. I don't give a shit about whether this record is a test pressing, third edition, or has Danzig's coffee stains on it. Labels, please reissue your music so we can sing happily into the sunset instead of standing around hoping we can find a cheap copy of a rare record someday. We like our music, we want our music back from the collectors. Why haven't these discs been made yet: X-Ray Spex (germ free adolescents), Fear (the record), Germs (gi), Subhumans (all of 'em), the Misfits' (as-yet-unreleased things...like "Last Caress" for example?) As if no one wants them...

Dear MRR and Readers,

Firstly, sorry to all who've written to 2403 Collingwood Blvd., Toledo, OH 43620 for info on the band Anti-95 or ordering *Fun With Dad* and *Necro* fanzines! As usual, nothing ever goes right when you're a punk rocker and I haven't gotten any mail at my new address yet (I wonder if I ever will, thank you US Postal Service). I suppose there may be mail back at my old place, but my old flat mates haven't let me know so what can I do?

Anyway, the new address for *Fun With Dad*, *Necro*, and Anti-95 is: 1648 West Hazlehurst, Ferndale, MI 48220. So if you've tried to order zines or just tried getting in touch, I'm really sorry and I'm not an arrogant asshole who doesn't answer mail, I just got blitzed by the system again!

Drop us a line here and everyone try to stay in touch! Thanks and my apologies again, Brian, 1648 W. Hazelhurst, Ferndale, MI 48220 - or feel free to call about the mix-up and save yer stamps: (313)399-1614.

P.S. *Fun With Dad* may be retiring so that I can can fully swing into the production of Detroit's newest (only?) peace-punk anarcho- zine, *Dehumanization*. Issue one is currently under way and we are taking all contributions so hop to it! Love, Bri.

Dear MRR Friends, Hi!

Just two minor corrections from issue #103. One: my letter about the hardcore show /Karate tournament I attended had a couple typos (not mine, I checked my copy of it), but I'm not complaining. I just want to clarify one sentence. What was printed was: "Yeah, these few wanna-be 'black Inner city MTV Raps) pumped high on testosterone and adrenalin wanted to fuck my candy ass up." What it should have said was: "Yeah, these few wanna-be 'black inner city youths' (see: Yo! MTV Raps) pumped high on testosterone..."

Two: In the New Jersey scene report from #103 the wrong address is listed for THE ORGASMIC TOILET BAND and MATTER OF FACT. Both bands and myself can be reached at: Joseph A. Gervasi/ 142 Frankford Ave./ Blackwood/ NJ 08012. Thanks!

Dear MRR and Readers,

This letter is in reference to the TVTV$ interview in MRR #103. In the opening interlude of this interview, there were several, if not all, falsehoods. First off, I (Bob Pigment) did not conduct any part of this interview. I did do a totally different interview with Blaze and Nick when they were in the band Heaterhead, for a different fanzine.

As for the Echo Park story, me, Elwood, three of four TVTV$ and two of three Pop Defects were drinking beers by the lake, with no interview intentions in mind whatsoever, when Damion starts trying to piss on everybody. Then I pushed him in the lake and everyone calls me a dick and leaves. But me and Elwood drove anyway, my car was parked about 100 yards away.

The Sunset Strip story was also tainted. It was all fairly true except we were plastering Harleys with Heaterhead stickers not TVTV$ stickers. This happened before the TVTV$ existed. Then the two hippy guys caught and kicked Blaze's ass, not mine. I had a tape recorder with me, but we were interviewing street people, not any band.

Lastly, I'm not a vegetarian, I've never seen the TVTV$ at Raji's, and Elwood didn't take those photos, Gus Flipside did. Thanks for the space and corrections, Bob Pigment.

To Max readers:

Mainly I have two points of interest for everyone out there. And guess what folks I'm not gonna slag anyone at all. First off is governmental and has to do with the U.$. Postal Services. If you all will now open your trusted dictionary to the word frank. You'll see that frank means A) to put a offical mark on (a piece of mail) so that it can be sent free of postage B) to send (mail) free of charge C) to place a stamp or mark on (a piece of mail) to show the payment of postage. As you can see from the meaning of the word frank most U.$. citizens have wasted money on postage for something that is clearly free. Now from what I understand is that you just write the word frank in the place where the postage stamp used to go and drop it into the box. But I'm sure I don't have all the information on this so maybe someone can do a followup on this and inform us all as to the weight of package or letter, distance it can be sent free, within the U.$. only or if overseas mail is allowed ect. Maybe some with the resourses can tackle this for us. My next article of interest is on the Hare Krishnas. Is everyone still concerned about them? I'm presently reading a book that should interest all out there who are wary of the Krishnas. This book is by John Hubner and Linsey Gruson called *Murder, Madness and the Hare Krishnas Monkey on a Stick"*. From the back cover of the paperback edition - Child abuse, sadistic torture, white slavery, drug dealing, arson, arms running and even wholesale murder. These are some of the unspeakable atrocities committed by the Hare Krishna movement in the name of religion! For ten years their songs of peace

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and love veiled a massive crime spree funded by extortion, embezzlement, and fraudulently solicited contributions. This is the spine-chilling account of the Hare Krishnas, with devotees in the thousands, profits in the millions, and leaders battling for the control of a gold domed empire... Now doesn't this sound interesting to you. Information and knowledge is indeed power. That's all folks. Before I go I'm looking for people that can keep me on my toes as far as what's happening in your area. Plus it would be nice to have a few more people to call a friend. Please write: David John Pudney #91-A-4797/ Box 338/ Napanoch, NY 12458

MRR Readers,

I'm a film student at Rhode Island School of Design in Providence, RI and I'm interested in doing a 16mm-synch sound documentary next semester on the HC scene. What will be the focus of the film is undetermined yet, however seeing as how I'm from CT, it will most likely concern shows and bands within the CT, RI, and MA vicinity. Anyway - I'd like to hear from bands within the area and also bands who are planning to tour through the area from February to May that would be interested in being included in the film. I'd also like to hear from other filmmakers involved in the HC scene. It would not only be nice to get feedback, but to possibly be able to collaborate with other filmmakers in my area, especially those in the NYC vicinity. I grew up in CT near the RI border so I'm more familiar with CT, Providence, and Boston not NYC. That's it.... I'm just in the planning and thinking stages so any suggestions from anyone would be great. Thanks.
Lynn Robinson/RISD/ PO Box 1034/ 2 College St./ Providence, RI 02903

A public service message to all MRR readers,

The band ZERO TOLERANCE advertises in Maximum RocknRoll. We have zero tolerance for $5.50 cassingles! We have zero tolerance for $10 shirts! We have zero tolerance for racist fuckers who listen to Skrewdriver and wear S.O.D. shirts!

Fuck their racist profiteering bullshit! Don't buy their shit. Don't support them in any way. Thank you.
Love, Todd & Alex Anok.

Dear MRR:

Yes, it's yet another letter about everybody's favorite money hungry "punk" rock band "Libido Boyz." This one's written after the release of their brand new album "Opgu." The album's out, my verdict's in.

Why I even bought this record I'll never understand. I would like to try my best to warn others against doing the same. The phrases "sell out," "poseur," "boring" and "conformist" would all be understatements to use while describing this record.

Isn't it bad enough that they're distributed by a major label (Metal Blade, Red Decibel, Warner Bros.)? Did "Libido Boyz" really have to mold their music into an untalented mixture of "Jane's Addiction" and "Nirvana?" Did Billy Bisson think his new "Elmer Fudd" sounding voice would impress the corporate giants and help gain all the major label "fans?" Didn't anyone have the nerve to tell him he didn't have a voice for melodic songs like "Ghia?"

I'm amazed that the same band responsible for the excellent punk on the album "Hiding Away" made the boring, melodic shit contained on "Opgu." I guess I should have expected it.

"Libido Boyz" have lost what little integrity they had left when they signed onto "Metal Blade" records. I can't believe they still had the nerve to include "Mr. Greenthumb" on their new release.

The "Libido Boyz" had a lot going for them. They had a very large underground following. They managed to get good reviews in most fanzines. Best of all they had some interesting, energetic, fun and fuzzy punk rock music. Now it seems being well know in the underground is not good enough for them.

It didn't even come as a shock to me that they will make, have made, a nice little video for MTV. It also didn't surprise me that their first single is the melodic, typical (boring piece of shit) "happy" song "Godzilla." It doesn't seem at all like it sounded to me during their concert . . . hmm.

I feel punk is more than just the way a band plays music. It's a way of expressing feelings and emotions that an individual or band believes in. Punk should not conform to a major label for money and fame.

What a joke it was to see Chad Sabin write in trying to defend his group. If you're going to conform to society and not "live life for what you believe" why don't you quit reading MRR and pretending you're still part of the underground. I know I don't want you here anymore and I think the majority of MRR readers would agree. I'm sorry to say this Chad, but the only shit anyone needs to sift through is yours and the rest of your little money hungry band.

I would have liked to end this letter with an alternative version of the "Libido Boyz" song "Mr. Greenthumb." Altered to describe the band's willingness to sell out for money and fame. I chose not to because I'd probably be taken to court for copyright infringement. I'm sure nothing is past "Libido Boyz" when it comes to lining their pockets.

Good bands like "Cringer," "SNFU," "Downside" and "Christ on a Crutch" are mentioned in the "Libido Boyz" thank you section. Just because "Libido Boyz" are drowning in a pool of cash I wish they wouldn't drag others down with them.

If bands like "Libido Boyz" succeed how long will it be before punk is just another commercialized form of music? The thought of "Billboard Magazine's" top 10 records being full of boring bubble gum punk like "Libido Boyz" makes me sick.
Alex Sandell/ 8950 Goodrich Rd./ Bloomington MN 55437

Dear MRR,

Hey what's with MRR and the ABC crowd? I'm sick and tired of hearing about BORN AGAINST, RORSCHACH, ECONOCHRIST, CITIZENS ARREST etc. and their stupid opinions. These guys don't have that much to say...gay politics aside, this constant self congradulatory, backslapping is getting truly nauseating. OK what they do for the NY scene is good but, it seems that they always have to be hyping themselves.

First of all ABC is a very small place (out of state bands take note) it maybe holds 50 people downstairs (which is no bigger than my granny's basement, watch your step) where the bands play, and 75 people upstairs (pray the floor doesn't cave in). As good as this may be., it's pretty pathetic that this is the best our/NY scene can do. These guys should learn a little humility and inform people more often about the ridiculous state the NY scene is in. The bands I've named above play too often and are always booking themselves with any decent band that plays ABC. For instance, take a band like CITIZEN FISH, they should have merited a lot more space than the 2 or a inches in the bottom right hand corner of the flyer put out by ABC, while BORN AGAINST got a big giant headline. I went to see CITIZEN FISH but if I hadn't looked carefully at the flyer I wouldn't have even known they were playing. A band like CITIZEN FISH has a potential for a good turnout (that's why you'll find an ABC house band playing that day), but for unknown bands turnouts are pretty small.. Yeah, so what, you say, at least it's a place to play, right?..with a minimum of connections to get in, right?... it is NY, right?.Maybe I should quit bitchin, right WRONG.

As a show goer I can see NY and L.I. need more venues for bands to play, I'm not talking about shit places to play like the Marquee or the Ritz, but a homegrown place run by scene orientated people. If ABC was serious they would encourage friendly cooperation and work with people in NY and L.I. Who? Well on L.I. SBH (SOUND BITE HOUSE) produced a series of excellent shows at Stony Brook University, shows that were attended by.200-300 people, why not work with them? Or how about that little dump called Carol's Place that was trying some hardcore shows (although who knows if it's still there) I'm sure there's others; if I could think of a few, surely the ABC crowd could locate some interested parties to expand the HC/Punk scene. ABC shouldn't see itself as having a monopoly on the HC/Punk scene in NY, with MRR being its publicity tool.

Either MRR has seriously lost touch with reality (or is getting totally burnt out) when it allows itself to be used this way by bands. Maybe MRR should lighten up and take a look at what's going on. You pander to the ABC bands constantly. Why not give unkown bands a break, more often (free ads for newcomers?, maybe, you figure out the details but get back to being creative MRR). It's a sad day for all NY bands when one clique can exert such strong influence on MRR, (to the detriment of the larger picture). What NY and LI need are more people, venues and bands willing to work together, without the egos and not just to hype themselves. If ABC's the best NY can do, I'm moving to Minnssota!
Joe Harrington/ 39-50 52nd St #5D/ Woodside, NY 11377

Dear Joe,

I can't answer all your questions or accusations, but it's my best guess that the ABC people are just doing their job well, and

that's why they've gained such noteriety. They don't really go around telling us to exclude others, and we don't. But if we don't get other intelligent reports, we obviously can't pass them on.

While doing Gilman St, we often got accused of doing the same, and even MRR gets criticized for being monopolist, but those charges are pretty spurious, and I refuse to accept such claims if we are doing our job well and others aren't.

Joe, yes, obviously the scene(s) would be more healthy if more alternatives to corporate clubs existed, but being a veteran of many such enterprises, I can attest to how draining it is to just try to keep one of them afloat. To somehow find the extra energy to connect with other clubs is almost asking too much. And as far as the same bands playing too often, I suspect that has to do with the fact that members of those bands tend to put in a lot of time into ABC. That seems fair to me. Tim

MRR,

We here in Athens, GA have a problem with the local "scene". For some reason, no real punk bands ever come through. There are quite a few clubs to accommodate, yet mostly garbage has played here. As for myself, I *hate* REM and the whole hippy-beatnik scene.

To add on to my reasons to hate this scene, is the fact that our record stores suck up to Stipe and his following. Also, almost everyone is so goddamn pretentious and always slaggin' someone or something. It makes me sick! Some of these fucked up values have rubbed off on me. I don't know who to trust, as not to many people care around here.

Sadly, the high school kids are affected the most. They have *nothing*. I feel that I'm one of the few "punks" (I also don't like using labels, but to keep things short I have) in town. Being "straight" in a drunken myth sucks. What you do is your business, but I prefer no booze or drugs. Athens is so fuckin' conservative! Apathetic Athens! The anti-war demos? A fucking "Peace" comp. No flag burning here. That's unpatriotic. AHHH-HHHHHHHHHHHH!!!!!!!!

Uh-um.....Well back to my point. Our trendoid infested town is yearning for some good punk music, I'm in a HC band myself, but would like some assistance. THIS IS AN OPEN REQUEST TO YOUR BAND! PLAY ATHENS, GEORGIA OR FACE A LONG AND HORRIFYING DEATH! Call Yo Watt Club, (404)549-7871, Downstairs,(404) 549-4416, Freds, (404) 549-2904, Flying Buffalo (404) 549-5123, or write to me at *Agitator* fanzine for more club info: 443 Old Epps Rd., Athens, GA 30606. Do It Now!
Borax B. Tidy

Dear MRR and all animal activists,

The murderous fur industry has been almost put out of business over the past few years, and we can finish them off with a little more pressure. To waste their time and money and frustrate the fuck out of them, we can call their 1-800 numbers constantly. USA Foxx and Furs: USA FOXX, Tendler Furs: 347-7040, Fur Vault: ASK-4FUR, Seattle Fur Exchange: 445- MINK, Erwin Goodman: 221-8826, Henig Furs: 521-2037, D Cohn: 2 TAN FUR. All of those numbers start with 1-800. Tendler and Erwin Goodman have answering machines at night, so fill them up! If you harass them, which is the best thing to do, call from a pay phone (it's toll free). The first thirty seconds on the line costs them a dollar. So stay on, pretending to be a customer, and then tell them what you really think! Or call over and over again, hanging up every time.

Do it as often as possible, and they will be forced to cancel their numbers like so many fur stores already have. Pass these numbers on to everyone you know. Pay phones are everywhere, and best of all it's fun. If everyone who reads this starts doing it over the next few weeks, we can ruin the run-up to Christmas - then keep it up right afterwards, when their sales are at the lowest point of the year and they are most vulnerable.
Direct action is even better, Sab Hunt

Dear MRR Letters Editor:

The only things wrong with MRR seem to be the readers, particularly the ones writing letters in.

Contrary to popular belief, MRR isn't preaching to the converted. The letter-writing readers aren't converted yet, not until they realize and share in the IDEAS being passed along. Anybody can dress the part and listen to the right bands.

The last several issues of MRR had several great columns packed with great thinking and great ideas. What shocks and amazes me is that people who wrote in chose to rebut Ben Weasel's opinions. No one commented on the fine ideas passed along by Tim, Katy, Jeff Bale, or Larry. In the Nov. issue, only 4 letters dealt with any type of idea relevant to the punk scene or alternative thinking. The rest were slagging Ben Weasel, slagging other bands and record labels, or bitching about the columnists' opinions.

No wonder the whole punk scene is on the verge of turning into a trivial caricature of itself. People are more concerned with what "uniforms" to wear or what bands to listen to. They also seem to want a "uniform" thinking code to adhere to, and to punish those who don't pay lip-service to the same beliefs. That's been my whole gripe with the scene since the mid-80's.

No one wants to turn all that anger and aggression into valid critical thinking and ideas. Evidently, few have made the realization that Doc Martens, motorcycle jackets or hooded sweatshirts alone don't automatically make you a PUNK, but the actions, ideas, and lifestyle you support DO.

Doesn't anyone THINK? Not just opinions. Everyone, contrary to popular belief, has a right to have opinion. But doesn't anyone stop to think about what's happening in the US and the world today? I don't mean drawing easy, correct conclusions like "hate the gov't" and "anarchy" - that's lame and too easy, plus thinking like that only scratches the surface of problems.

Doesn't anyone see that the letter-writing readers' intolerance of Ben Weasel's (or any other opposing) opinion is a direct reflection of the entire quasi-moral intolerance and judgemental movement surfacing all over this nation? That alone should either scare the hell out of people, or inspire them to action. Just because you don't agree with what someone says, it doesn't make him/her automatically wrong! It's so boring to see people jump to rebut another's opinion.

I challenge all the readers - especially the letter-writing ones to THINK. What ideas do you have? What facts do you really know about whatever issue it is you choose to lament? What are you doing to bring your ideas to life? What's the scene and situation like where you live? Please write about real ideas and situations, instead of petty slagging and bickering. I'd love to see ideas and actions discussed. Active discussion was how we enlightened people when I was in both college, and grad school. I guess I want to see that accomplished in this forum also, because discussing ideas and beliefs really unified all the free thinkers and radicals I've ever known, plus it drove us all to action.

MRR has had that same effect on me. I write in with ideas and views that I've pondered, hoping it will cause other people to think as well. I guess it's also therapy for me. I'm living in Okinawa, Japan for 2 years, while my husband finishes his sentence in the US Moron Corp. Just being loosely associated with the war machine (as a wife of a cook) makes me constantly contemplate how Americans are passively, blindly allowing others to squander our freedoms and rights that were supposed to be inalienable. I've never seen such Nazi-styled brainwashing before. The military thrives on it, yet people blindly sign their rights away to join it. It infuriates me to see similar tactics being acted-out in the free world, even by people who claim to go against the grain.

Please readers, just get real. People can, and do, have conflicting opinions. There are much more important things to discuss and fight about: situations that threaten to limit our lives, right down to the ability to earn a living or feed your family. Sincerely concerned,
Beth Johnston/ Okinawa, Japan

Dear MRR and Jello Biafra,

I wanted to thank Jello Biafra for expressing the official politically correct opinion on political correctness. The PC party line that PC fascism is just a right-wing conspiracy to descredit the left is all the more evident of the left's ignorance and failure to critique itself. To further say that the "attack" on PC is an attack on the "opressed people of the world" is selfrighteous and sanctimonious. I would hope Jello, that you realize you are talking for yourself. No one appointed you as spokesperson for the "oppressed."

When the left, (including the political punk left) fails to critique itself , especially with PC, it is setting itself up for a fall. To claim that there are no flaws whatsoever in leftist (or rightist) ideology, attitude and practice is self-righteous and as ignorant as the people you attack, Jello. The right is more than willing to use every opportunity to critique you if you don't, but that doesn't mean in itself, that the left and PC ideology don't have their own mistakes.

The left and PC are very influenced by

Marx, (Karl, that is, not Groucho) the man who brought us the concept of 2 people in life: oppressors and oppressed. With PC, these concepts become very "black and white". (pun intended) You can only be one or the other. If we're oppressed, we're afraid of becoming an oppressor, so we stay victimized. Why do people stay in addictive, codependent and abusive relationships for so long? Part of the reason lies in the fear of having "power" and hurting and abusing another like one's abuser.

PC ideology is basically the "entitlement" stage of recovery. We've been abused and oppressed and realize how hurt we are, so we go overboard .

We feel *entitled* to hurt and attack and abuse others in the name of justice and oppression. And we don't feel like an abuser because we are the oppressed still, so we are pure from any judgement of violence. We don't have to look at ourselves. Entitlement is a necessary stage, but not an end in itself.

What concerns me about the current left and PC is the absoluteness. We're positively sure we're right. There's no room for self-examination, or questioning or admitting I might be wrong even. There's no concept that people make *choices* in life and that I can't force anyone to be or do anything. At least as far as personal decision. An alcoholic isn't going to quit because I'm morally opposed to alcohol and call him a "evil person." Or if I call a meat-eater a murderer. This approach actually reminds me more of the right and groups such as Operation Rescue.

To say that we in the left speak exclusively for the oppressed is the mark of an ego-maniac and manipulator. Adolf Hitler did the same thing in Germany. I'm speaking for me and my feelings. If the personal is the political, then the political needs to become personal. I don't like meat eating or homelessness. I have a choice to become a vegetarian and work at CCNV downtown. To expect the rest of the world to do that and call them murderers and racists is my mark of self-indulgence and arrogance. Those were *my* feelings and my choices. I need to clean up my side of the street first, before I, as a petty bourgeous punk start talking about the "oppressed" people of the world. When we eliminate the options in life, the free will of people, we have fascism. And that is what PC seeks to do.

PC is dehumanizing. In our zeal to purge the nazis, we become nazis. Jello, you use the classic Marxist/left position of victimization of the "third worldization of the U.S. They are seeing how much they can get away with."

A small point, Jello, but who are "they?" The tone I hear is that "they" are not human. That they are evil. By that statement I assume you either mean. (1) the masses of people, (2) traditional US 2 party government, or (3) the far right conspiracy theory.

Both parties and the right do have programs they want to implement. The far right and groups like Aryan Nations want to segregate the US. The left has extremist plans that they want to implement too. I'm sure you've heard the classic suggestion that radicals and reactionaries have different ideals but similar means. Both RCP and Aryan Nation would like to overthrow the government.

If you've ever watched *Blood In The Face*, notice the elderly Klan wizard in black robes who complains how misunderstood he is and how unfair society is to him. He's talking about injustice and feeling victimized, something my punk friends really understand. We've said the same words, the exact same words, except we hate society and people like him, instead of black people.

Women talk about how no one understands them, but when they get together they finally feel like they belong. When I was a teenager going to punk shows we all felt the same way. An old racist man complains how horrible the government and Reagan have been. My anarchist friends and I were in complete sympathy by now! These were our people!

And there was a young woman who led an abused, confused, tortured, lonely life until she found a person who brought meaning and joy to her life. He or she wasn't Che Guevera, Bakunin, Emma Goldman, Karl Marx, Lenin, Malcolm X or MLK. He wasn't Ray of Today, either! The person who changed her life was George Lincoln Rockwell, founder of the American Nazi Party. I understood her and these people as if they were my leftie-punk friends who I had talked with about Revolution. This woman could have as easily been describing for me and my friends bands like the Sex Pistols, or Minor Threat, or even the Dead Kennedys.

And while the PC left will argue that that's "human dynamics" and there's a big difference between right and wrong and commies and nazis and even punks and "normies", I really don't think so. Witness the Provisional Irish Republican Army, the Weather-Underground, the Eco-Guerillas, the Red Brigades, the PLO, the ANC, and in theory and sometimes not , AYF, ALF, and RCP , as well as countless drunk anarcho-punks who like to "fuck shit up." Many liberation groups have been just as willing to kill people and abuse people in the name of justice, and have often killed innocent civilians. The violence issue and revolution issue are separate discussions. I'm not debating the violence/non-violence issue specifically here. What I am saying is that the left is not always so different from the right.

Life is too complex and too imperfect to limit who we are or how to change the world. When we put up mental roadblocks to not accept others as human beings, we stop growing and become old.

The basic left assumptions I tend to agree with. Life is unfair. Where PC ideology and the left take it, I strongly disagree. White men are evil. Rich people are evil. Pro-life people are evil. Military people are evil. The only good people left are African-American lesbian militant separatist pro-choice political prisoner environmentally conscious incest survivor punk rock wimyn. I'm obviously being sarcastic. If the left wants to alienate itself from 99% of the human race and create an elitist group of good, pure people: (1) we're not far off from the nazis, and (2) we're digging our own grave as a political movement. I do happen to hold the un-pc position that even a U-Madison, WI. hippy professor who is environmentally conscious could himself have character defects of racism, sexism, hatred, intolerance, and phobias. I believe a nazi could be for animal rights. Hitler was a vegetarian.

As a leftie, I am here to say that too often I have not conquered my own racism, sexism, hatred, and intolerance of other people.

I'm here to say that I'm not perfect. I'm here to say that my letter doesn't have all the answers and never will. I hope to make changes and have an opinion but I also hope I'm open to new ideas and think that everyone should live their life like I do.

To close, I look back to Brother Malcolm X. We forget his forgiveness and only remember his rage. When Malcolm went to Mecca he realized that not everything was literally in terms of black and white. Even white men could be human beings. Malcolm came down to the basic primordial and metaphysical realization that all we are is human. When he symbolically forgave his abusers and gave up his PC entitlement, Malcolm was free at last. He was just human as we all are. With love,
Michael Munson/ 916 N. Cleveland St./ Arlington, VA 22201

Dear MRR:

Charles Bukowski once slurred in his writing the phrase,"It's criminal what men and women do to each other". In today's world, it seems the criminal element does not merely lie in what men and women do to each other, but that they conceive and opinionate about the opposite sex.

The recent Supreme Court hearing involving Anita Hill and the William Kennedy Smith rape trial case both bring up an alarming factor. A large percentage of the press and public opinion seemingly have come to the conclusion that, in fact; these two women made up their stories in order to "further [their] career" or to simply, "get a life". These ludicrous views seem to stem from the fact that Hill and Smith's accuser were of the female sex, therefore, being women, Hill and Smith's accuser were capable of performing such deranged theatrics because their nature enabled and urged them to. Further, it is implied by this body of opinion that these women were motivated by a sense of greed and selfishness which led them to subject the respectability of others in order to fulfill their own mentality.

I ask you, "What individual, man or woman in his/her right mind, would consciously wish to subject himsef/herself to the degradation, humiliation, and blatant embarrassment that a nationally publicized event brings?" "What woman could ever possibly desire being grilled by a male prosecution to the point of emotional distress about the details concerning her most intimate and personal affairs for the mere exchange of personal glory and media attention?'!

Katy O'Dell's column from the Nov.'91 issue reflects this alarming and deranged mentality of many Americans concerning the nature of women. It is absolutely ridiculous to suggest that any woman could "enjoy" physical and sexual subordination against her will.. This warped form of thinking is a

prevalent danger in society. This mentality has surfaced too many times in rape trials where the male has contended that the female was, in essence, "asking for it" by simply wearing a skimpy outfit or being overtly flirtatious. It will be interesting to watch the events in Canada where feminist groups are currently campaigning to pass legislation which would set the actually definition of constituted rape and which situations do or do not fall under its definition. This ruling would remove all ambiguity concerning the nature and qualifications of "rape"; a woman's testimony could not be discredited because she was wearing a short skirt or because she had consented to go to the rapist's apartment, among other cases.

Whatever happens, no one, man or woman alike, deserves his/her credibility degraded because of a majority group's sexually prejudiced point of view.
Jane Hseu/ 27 Mallorca/ Laguna Niguel, CA 92677

Tim,

I'm writing because I've just been informed by JP, from a "life For A Life Distribution" that you've censored, or rather, *banned* his ad and will not print other hardline ads because of our pro-life stance.

I find such a move on your part to be very inconsistent with the past (and probably present) policy of your magazine, not to mention with your supposed anti-censorship stance, & I'm writing to see if this Stalinesque tactic of airing only those views which conform to your agenda is one that you'll be using on everyone or if it's reserved for us only.

Unless there's been recent changes in MRR during the last few months, it seems like such treatment is indeed reserved for us. As the last issue I've seen had ads from, or rather, for Shelter & Bad Brains Records (both of whom are against abortion) as well as from other bands and labels who are pro-life.

On top of that, you are pro-abortion because you equate that (somehow) with women's rights, yet you advertise labels such as Sub Pop who put out bullshit retro-70's sexist crap or an artist (for lack of a better word) such as G.G. Allin who not only say's things that are sexist and racist, but also violently assaults women.

There's just no integrity or consistency here. Throughout your magazine are ads from all sorts of bands and labels whose beliefs are vastly different from yours (and in some cases, diametrically opposed). So what singles us out to be banned from the pages of MRR?

Why are we cut from your pages when a band like Slapshot is not. I mean, not only are they nationalists, they're also, at best, ethno-centric, but more accurately, described, racist. How is it you'll continue to run ads of their products, or those of the various conservative Orange County punk bands (whom you even give good reviews) but not from us?

If everything we say is just bullshit & we're so ignorant, and if you believe so strongly that what you're into makes sense, then why are you afraid to let people decide for themselves which views are more logical?

And if you're so much the liberal champions of freedom of expression that you claim to be, then why are you using PMRC tactics of denying artists a forum or marketplace to express their opinions?

Your magazine grew to be what it is not as a mouthpiece for a single agenda, but as a forum for dialogue and debate amongst a whole spectrum of thought within the punk/ hardcore community. Support from all sectors of that community, from those who share your views to those who do not is what has kept your magazine alive & what keeps it going today.

If you cut out all divergent voices from your magazine and only air the opinions of those who share your exact political & social viewpoints - not only would you run out of advertisers, scene reporters and records to review which live up to your approval - you'd also run out of readers, who, contrary to what you might think, buy your magazine more for it's musical courage, than the lefty columns section.

Well, this may have all fallen upon deaf ears. I'd just like to hear from you as to whether we are indeed permanently banned from MRR, & what your response behind this is.
Sean/ PO Box 490/ Laguna Beach, CA 92652

Dear Sean and others who wonder just what the hell MRR's ad policy is:

At varying times over the years, we've been pretty inconsistent in how we've enforced our ad policy (or lack thereof). Recently, we held a staff meeting, and one of the items discussed was just how to deal with ads people here feel uncomfortable running.

Before we get into what the policy will be, it should be mentioned that the vast majority of MRR regulars felt it was within our rights to not publish ads we feel shitty about. A minority felt this was censorship, but the overwhelming sentiment was that this is still a fanzine, and that it is still a very personal magazine. If someone volunteers their time for such a labor of love, they must be able to feel good about it. If we don't want to either take money for something we find repulsive, or don't want to be interpreted as somehow supporting a particularly abhorrent perspective, we can refuse to run the ad. This does leave other avenues for a band to get "exposed", which can include either a confrontational interview, or a review of the record. But even if neither of these options existed, the majority here felt this is not a case of censorship. We are not trying to put someone out of business or get anybody else to follow our example. There are other publications that would willingly run such ads. We feel it's our right to take money and print what ads we feel ok about, just as your band feels it has a right to say what it wants without being dictated to by those outside your organization. There is quite a difference between this approach and that of the PMRC or religious groups that want to snuff out differing expressions.

We've had an "anti-racist, anti-fascist, anti-sexist" credo since issue #1, and turning down ads that fit the first two categories has been fairly easy, but anti-sexism is tougher. Some ads are blatantly sexist, but more often the problem is not so much what's stated in the ad itself or its graphics, but what the band stands for, either lyrically or what values they promote. We obviously can't know everything about every band that sends in an ad, but if we do, we hope to apply that knowledge to our decisions.

Sean, you are quite correct that we have been inconsistent in the past in terms of ads run, that being caused by a more piecemeal approach and by the whim of whoever was opening mail on any given day. But as a result of our recent meeting, we hope to be more coherent in our approach. As stated earlier, there was not unanimity in this area, but the development and implementation of any ad policy was ceded back to the day-to-day core group here at MRR with the understanding that they are the ones who know the most about the overall processes, the most about how all the staffers feel on different issues, and the ones whose opinions and feelings are the most crucial to the maintanence of the huge workload here.

In specific answer to your question: yes, we will not take money and run your anti-choice agenda. But an exchange of viewpoints is certainly possible, though we did engage in just such a lengthy dialogue a while back, with many readers joining in till the subject got real old. It's not like you can't get your perspective aired here. And if you want future releases reviewed, send them in. Tim, Suzanne, Mike

Dear MRR and it's readers,

I'd like to announce an opportunity for you all to get off your lazy, malnourished punk asses, and make an active stance in the world of politics. As you all know, the forthcoming year is a national Presidential election year. So what are you gonna do? Are you gonna vote for Doug Wilder, or Paul Tsongas, or god forbid George Bush or David Duke? Hell no, you're not! That would offend your grandiose PC punk sensibilities. So instead you're just gonna sit home and wish that things weren't how they are. Right? Hell no! There's a new candidate. His name is J. Quinn Brisben, and he is leader of the Socialist Party of the United States.

First of all, for all you who are not familiar with the Socialist party, I'll try to explain. Remember that wild and crazy group of liberal activists, the A.C.L.U., who defended your right to produce and distribute your underground newspaper on campus back when you were in school? Well, they are a function of the Socialist party. Remember what Karl Marx considered to be communism? That's the modern Socialist party. In other words, they are the liberaler-than-liberal let's-make-a-real-change party.

In December of 1991 I got the opportunity to listen to Mr. Brisben when he came to my History class to speak. So I'll give you the highlighted points of his talk. First of all, he has no realistic expectation to win the presidency. Especially since he opposed the Gulf War and Bush's foreign policy. As he says, "It's hard to resist a popular war." Lots of otherwise liberals will not even listen to him because they are utterly blinded by their patriotic faith in the union, and his opposition

to the war has been branded "unpatriotic". Mr. Brisben then mentioned that, in 1944, the Socialist candidate at the time, Norman Thomas, received his lowest vote total ever after a portion of his diatribes and speeches were strongly opposed to the encampment of Japanese-Americans during the war, and also opposed to the fascistic injustices committed by Joseph Stalin in the Soviet Union. Thus, not only was N. Thomas "a Jap lover" but he was hostile to one of the U.S.'s major allies in the 2nd World War. Faux Pas, sir.

At last Brisben discussed the issues of his current platform. Among other things, he would "socialize banking and credit", "restructure the housing industry to (provide jobs) and provide affordable homes for all", "support renewable, decentralized energy sources", and "stop the greed that is endangering the planet (with regards to environmental issues)". I asked for further thoughts on the issue of centralized banking, and he mentioned that "we should control banking - banking shouldn't control us", and that he would strictly limit the bureaucracy related to the banking industry. Then I asked him if national healthcare would eliminate profiteering motives in the health care industry. He said "you can't eliminate human nature" meaning some people will always have greedy intentions, but he expected that national healthcare would certainly help with getting rid of unnecessary bullshit that's designed to strip your pocketbook.

The last topic that Mr. Brisben covered was the drug and alcohol trade. In response he was radically social: "Let's give each other a reason to stay sober". He explained that further anti-drug legislation would not help, but education, and the elimination of the CIA (who use illegal drugs for various covert silly things) would both be progressive.

So that's that. If you're too lazy to run for president yourself, then at least give a fresh voice a chance. Brisben's politics might not be perfect, but I personally find them to be pleasing, rather than offensive, to my realistic punk politics. But for all the complaining I hear from the underground nowadays about our loss of constitutional rights, freedom of speech, freedom from censorship...I see little action taking place. Vote Socialist and at least you will be doing something! Protect your rights by exercising your right to vote. If you're too young to vote, then spread the word. Vote for the Socialist Alternative in 1992. Sincerely,
Matttthew Foote - Hanley News, Black Fish, New Revolution, VPNC, etc./ 7781 N. Avenida de Carlotta/ Tucson AZ 85704

P.S. Send donations, questions, dirty laundry, etc. to: Brisben-Edwards Campaign Committee, 784 E. 100th Place, Chicago, IL 60628.

This is Brian Devereux's response to Bob Suren, whose letter we printed last issue.
Hi Bob-

First off, I think you misconstrued my review. I actually liked the record. I was pointing to the "can't play" feel and primitive production as positive (although not explicitly stated as positive) qualities which set the record apart from the typical, generic thrash record. There's no doubt the record was a DIY, homemade effort from an isolated part of the country, but why should any of those factors influence my (admittedly personal) opinion of musical worth or "quality" (and I use this term loosely)? I don't see the difference between a bad DIY record and a bad major label record. If anything, I can rationalize the major label band's "badness" as resulting from compromises to the commercial marketplace whereas the the DIY band's "badness" points to a problem of a more intrinsic nature (that is, they suck). As a reviewer my allegiance is to the consumer and not to the bands. If anything, I think I'm too generous with my reviews and there is a tendency to be descriptive (not negative) when I can't be positive. I can't be worried about "hurting feelings" and I'm certainly not about to offer encouragement to bands releasing terrible records. The only encouragement I can offer them is the advice to break up. Life's rough.

On a different matter I'd like to correct a mistake I made in the Mean Red Spiders review in MRR 102. This was indeed recorded in '78 as stated on the sleeve. I was led astray by the incorrect year ('87) stated on a previous release (the Tar Babies/Distorted Levels 7") as well as by completely misunderstanding the person who released this record in a telephone conversation. - Brian

Dear MRR

I am writing in reply to a letter sent in by Issy Planas about the New Orleans music scene. I have been into the punk/hardcore scene here for several years, and I have no idea who this girl is, but she does not know much about the scene. My friends and I book shows for out of town bands here and I would first like to clear up that there is a band FIDDLEHEAD here and they do play. PSYCHO A GOGO have been under that name for an extremely long time now, and play quite often, using that name. Most of the bands Issy mentioned are the types of bands which are out to make it to the major labels, one of them does not play New Orleans, or at least not often. I do not want to rag on anyone, because I know people in a lot of the bands mentioned, but they are not a real big part of the music scene here (some of them might be classified as alternative, but none are hardcore excluding PSYCHO A GOGO and FIDDLEHEAD).

I am still booking shows in New Orleans, and any band interested in playing here can contact me. I would like to thank all the bands that have came and let my friends and I book their shows; I've enjoyed them all. My friend Bobby and I are currently working on a new, updated scene report for New Orleans. The scene here is really improving, and there are a lot of new bands starting up. Anyone with questions or comments can reach me at:
Stacy Pscenicka/ Box 1315, 31 Mc Alister Dr./ New Orleans, LA/ (504)865-6275

Dear MRR and Jeff Bale,

Since Jeff Bale started writing for the magazine again in issue #100, we have a few questions that you might be able to help us answer. It seems as though Jeff's attitude on music has changed from "both form and content are important", to "who gives a shit if it's on a major, it sounds good." Indeed, in Jeff's last column, he says "In final analysis, you can't gainsay a great record, even if it is on a major."

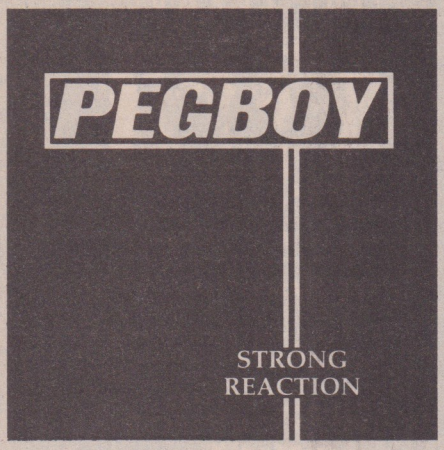
To this, Jeff, we say that although it's the punk or alternative musics' sound which we all find so incredibly thrilling and energizing, the music does not make up the whole of the message. Bands like Social "rock gods" Distortion, Guns N' Roses, and Poison you define as "groups that share some great songwriting ability, nasty ass guitars, a trashy asthetic, and a shitload of energy". In the current issue you go on to assert that it is necessary to challenge the implicit assumption made by many of the people associated with MRR that that music on alternative labels is better than corporate rock. You come to the conclusion that some of the greatest records in history are on major labels. To you, the music is more important than the message (either the message through the lyrics, or the message the band sends out by signing with a major).

Your new attitude is saddening to us. The bands you mention above provide proof positive that the healthy gut-level rebelliousness exemplified by punk music can serve to mask fundamentally regressive sentiments. You trivialize the real value by elevating musical form above everything else. We think that those who believe that "gnarly tunes" are all important should be aware of one incontestable fact - to the extent that punk becomes just another form of escapist entertainment, it betrays its original significance as a genuine cultural alternative to mindless corporate rock. You see, the real problem lies in the acceptance of this disgraceful situation by the bulk of the punk audience. Rather than exerting positive countervailing pressure to help bands preserve their integrity and live up to their ideals, most fans appear content to allow themselves to be economically and psychologically exploited by their musical idols. This lack of consciousness among punks has eventually led to MTV videos, like your personal favorite, NIRVANA. What a nauseating thought, doesn't anyone care anymore?

Of course, all this could be manageable, though not completely eradicated, if enough people come up with creative ideas, and withdrew financial and moral support from these major label, corporate-rock bands. Since we believe that punk's musical and social value continues to be inextricably linked to the maintenance of its role as an intelligent, self-conscious alternative to crass commercialism and irrelevant, or downright reactionary, ideas peddled by those with a stake in preserving "business as usual," we aren't going to just sit back and ignore the occasional manifestations of gross ignorance which appear in punk, or alternative, releases like you have chosen to do recently, Jeff.

Apathy and passivity drain in every counter-culture, so all of us have to play a more active role on determining the future of our scene. Sincerely, The "What Happened To Jeff Bale" Committee.

PS: Any response you might have to this letter, Jeff, you can write to yourself; as all the contents of this letter have been directly quoted from your old columns in MRR #10, #13, and #14. There is no WHTJB Committee, only Jeff Bale.



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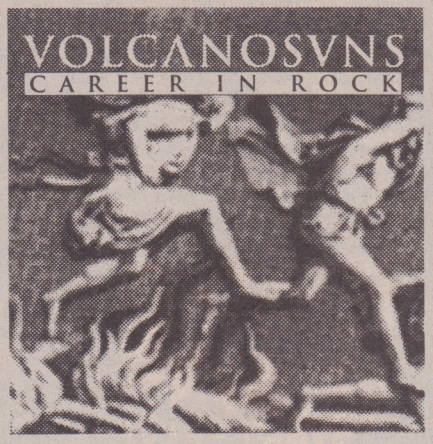

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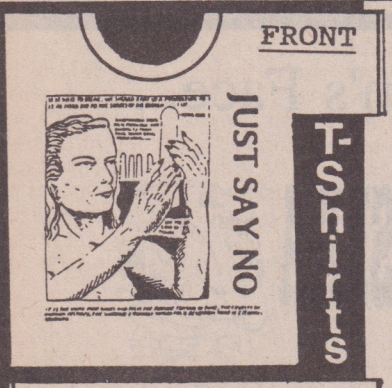

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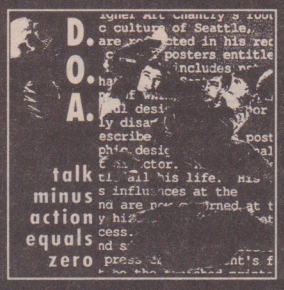

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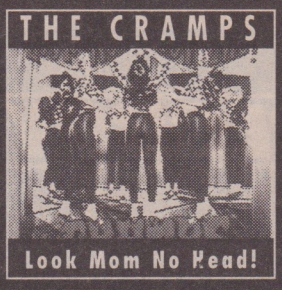

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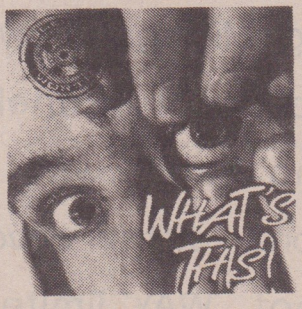

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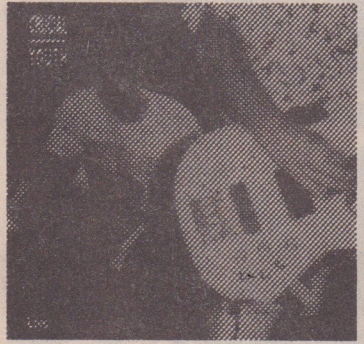

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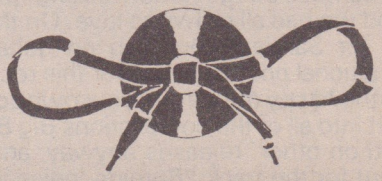

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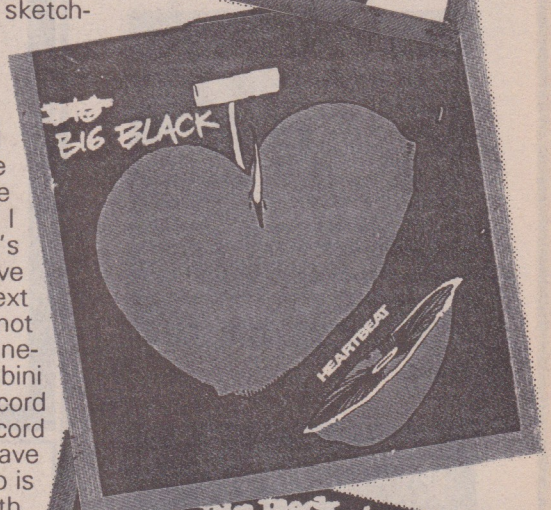
WELCOME TO THE [illegible]

By Kris McLaughlan

OK, OK, this month it's not quite as punk rock as some of you might like, but here it goes. Big Black was perhaps one of the best bands to emerge from the Chicago music scene in the early 80's. Combining the terminally simple yet effective drum machine, the crush-your-cranium-with-a-brick bass lines, and the patented Steve Albini and Santiago Durango guitarisms, Big Black managed to bring something fresh to the Chicago music scene. Their first record, the *Lungs* 12" e.p., was released in the winter of 1982. This record was fairly primitive and sparse, but I think that was fairly intentional. At this time it was almost a solo project of Albini's except for John Bohnen (manager of the Fix) "playing" some sax, and of course Roland, the ever present drum machine.

Many copies of the *Lungs* 12" had rather interesting inserts, scary photographs, small fishhooks, condoms, crayola sketches, bloody gauze, Bruce Lee trading cards, etc. (don't you love it when you get a record that's "personalized" like that?) Their next release was the *Bulldozer* 12" e.p. Steve Albini was again on guitar and vocals, Santiago Durango on guitar, Jeff Pezzati of Naked Raygun fame, on bass, and Pat Byrne on drums for just a few of the songs I believe. 200 of these puppies had galvanized steel covers with "Big Black" acid-etched into the cover. These copies came with posters of scary old people and the front of the regular sleeve inserted into the metal jacket (I just DARE you to try and find one of these). I believe it was about this time Big Black put out a live cassette tape that's supposed to have some kind of WAY cool foil cover of some sort, personally I've never seen one, and chances are you probably won't ever see one either. Next up was the *Racer X* 12" e.p. This in my opinion is probably one of the best, if not THE best record Big Black record made. This time around they had the same line-up from the previous record, except they didn't use a real drummer (although Albini might argue that point) and John Bohnen was back with his sax. With this record we started to see the patented style that Big Black made so popular. This record has become rather hard to come across recently which is a real shame, but have no fear (except for those of you that just paid big bucks for it), Touch and Go is reissuing it soon. Finally they recorded their first full length l.p. on October 5th, 1985, *Atomizer*. This album included a live version of cables, a song of *Bulldozer*, and their "hit", "Kerosene", which is probably the most famous, but by far not the best, of all Big Black songs. Their next record was the *Headache* 12" e.p. This record saw the bringing together of the three piece line up of Albini on guitar and vocals, Santiago Durango on guitar, and Dave Riley on bass. Their was a limited edition of these (500?, 1000?) in a vinyl bag with red vinyl copies of both the *Headache* 12" and the *Heatbeat* 7" with a different sleeve, along with the most vile autopsy picture that you've ever seen on the 12", some guy that looks like he took a point blank shotgun shell in the face. Not for the weak of heart. The limited edition also came with a poster and a booklet containing various pictures of sexual positions, a detailed account of a serial killer's trial, etc. The regular edition has Savage Pencil cover art. Of all the Big Black records, I like this one the least, it just doesn't come off as well as their other records (why couldn't they have put the cool autopsy sleeve on a limited edition of the *Racer X* e.p.?) Their third and final l.p. was released in 1987, the infamous *Songs About Fucking* l.p. This was again a very good l.p. with the sound we had all grown to love. On this record we saw Melvin Belli take over for Santiago Durango on guitar (get it?) Their were two great promotional posters made for this record, one with the sad otter and one with the happy otter (form your own conclusions). I'm not going to even try to get into all of the compilations Big Black is on, most of the tracks can be found on other releases anyway, and there's just too many to mention, except for the track "Burning Indian Wife" on the *Happiness is Dry Pants* compilation 7", which is unavailable anywhere else. Along with all the releases talked about Big Black released several singles. They had three singles on Touch and Go Records, the *Ill Duce* 7", the *Heartbeat* 7", and one of the greatest cover 7"s of all time, Big Black doing a Cheap Trick tune and a Kraftwerk song, with mimicked covers to boot. There also was a one sided 7" that was given away to Forced exposure subscribers with a cover of "Rema Rema" by, well, you know, and many bootlegs. That's it for this month, Check out next month's column where we'll be exploring the world of one of the best Texas bands of all time, the Dicks. Meanwhile be sure and eat all your vegetables, and try not to get hit by a train, cheese. . .



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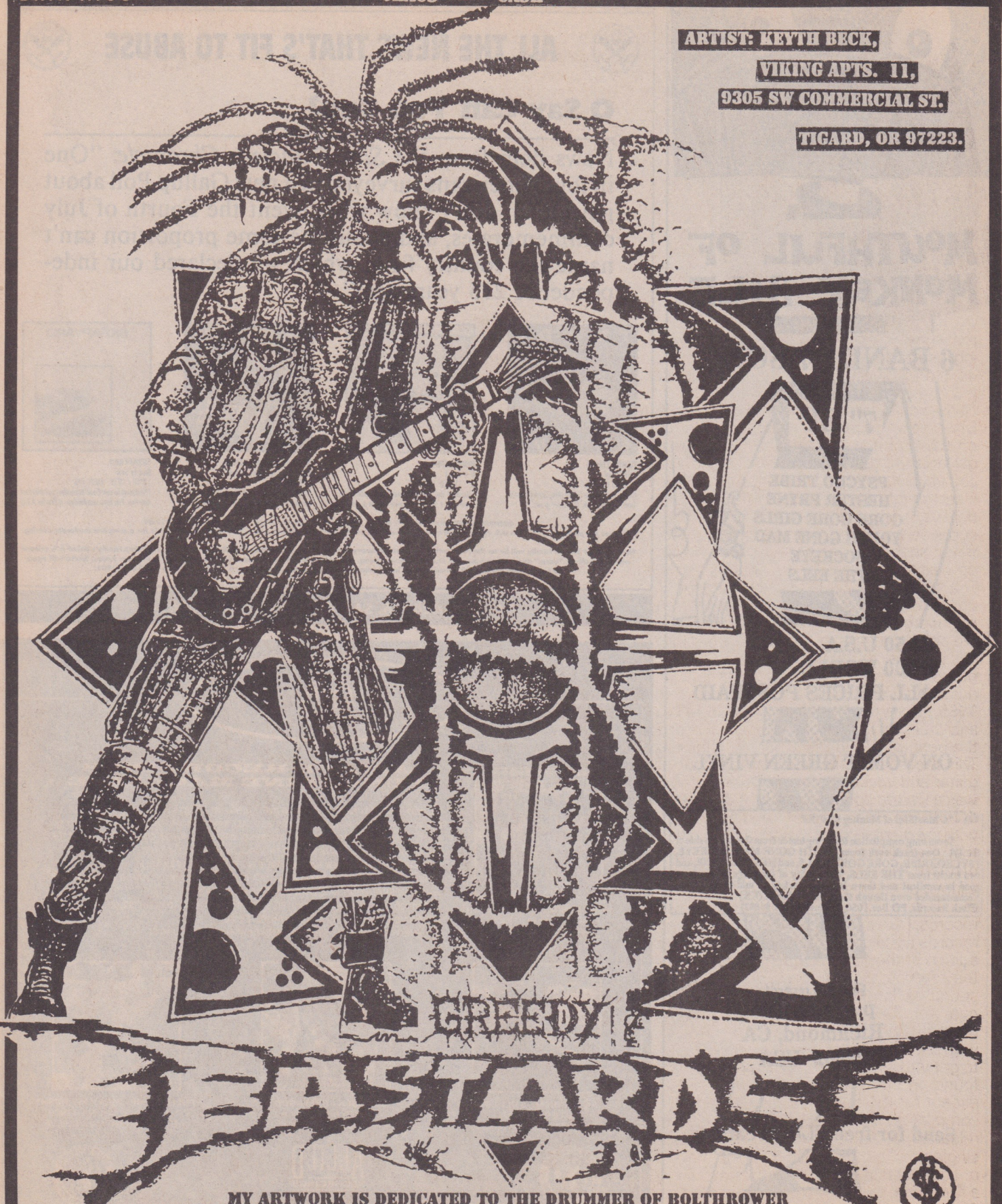

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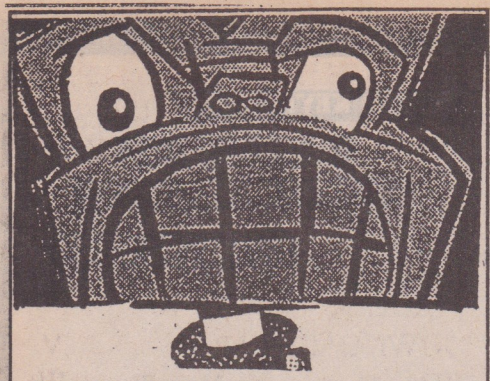

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O Say Can You See?

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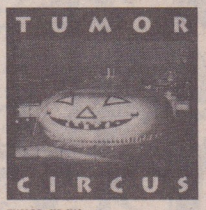

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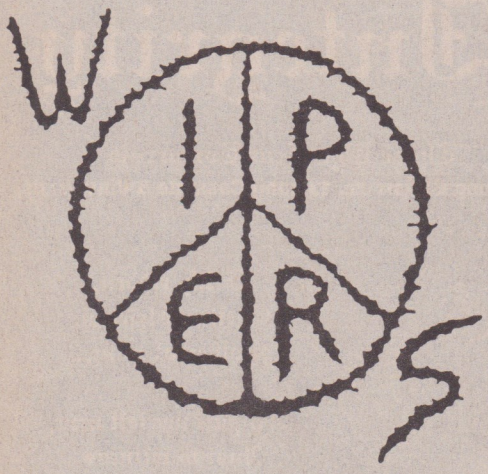

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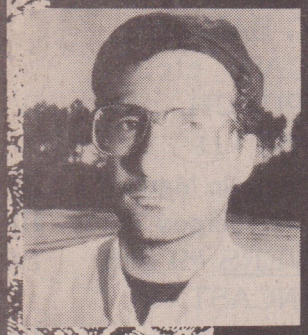

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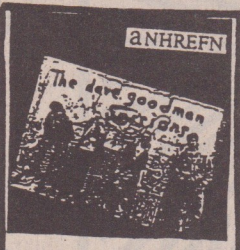

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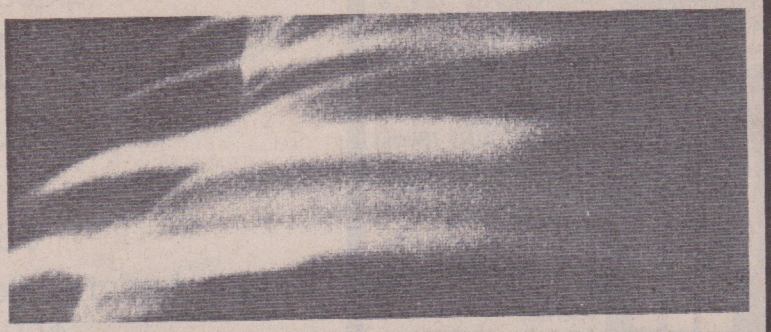

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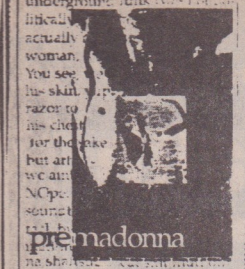

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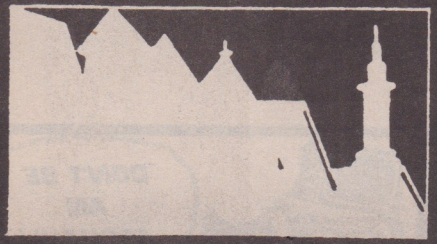

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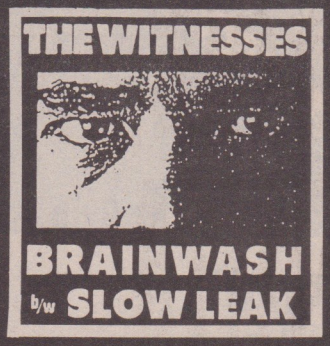

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COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

To start off the New Year, I'd like to share with you one of my more recent mail projects. What you're about to read are copies of letters I sent to French's mustard. Although my complaint was a real and valid one, I felt I should pose as an old man; companies are really frightened of old folks for some reason. I continue doing this sort of thing but I am now using a completely phony name. By the way, although the letter doesn't state it, I ended up getting 6 free jars of mustard sent via UPS in addition to the mustard I got courtesy of the coupon in the first letter. Inspiration courtesy of Don Novello, author of The Lazlo Letters and Ft. Lauderdale's SCAM fanzine

August 26, 1991
Benjamin M.
Apt. 2E
Chicago, IL
60618

1

Dear Sir,

I have long thought of French's as the finest mustard in the country. However, it is with dismay that I must inform you of my recent decision to switch to Plochmans. Although French's is better tasting, I can no longer put with your containers.

Every time I squeeze a container of French's onto my hotdog or hamburger, I wind up with pieces of the label stuck to my fingers. This is because It's next to impossible to wash off. I switched to squeeze bottles from glass because the arthritis in my hands makes it difficult for me to get the caps off. Some change! Now I spend half my time trying to scrub the paint from the label off of my fingers. I try to use my hands as little as possible because of my pain. French's certainly is not a solution.

Plochmans is fine, but frankly I feel it is an inferior product when compared with yours. Won't you go back to different labels? If you don't, I shall be forced to consume Plochmans from here on in.

Angry,
Benjamin M.

PS. You might think I am just one person so my opinion doesn't matter! Not true. I have several friends who are considering dropping French's from their shopping lists for the same exact reasons as mine!

August 30, 1991
Mr. Benjamin M
Apt. 2E
Chicago, IL 60618

2

Dear Mr. M,

Thank you for contacting us regarding the defective label on French's Classic Yellow Squeeze Mustard.

It is difficult to explain how this may have happened in view of the strict supervision and quality controls maintained at all of our plants. It is unusual for a sub-standard package not to be detected by our Quality Assurance inspectors prior to leaving our facility. Your comments have been forwarded to our packaging department for review and evaluation.

The ink colors used on our food packaging are not harmful and have been approved by the Food and Drug Administration as safe.

Enclosed are coupons which we hope you will use toward the future purchase of our products. We appreciate your taking the time to contact us and we do hope you will continue as a valued consumer of the Durkee-French Foods line.

Sincerely,
Lisa A. Lavook
Consumer Services

September 20th, 1991
Benjamin M
Apt. 2E
Chicago, IL
60618

3

Miss Lavook,

I was angered to receive your response to my complaint of August 26th of this year. I wrote to you to complain about your labels coming off on my hands. All I got was a stupid form letter saying it was a sub-standard package and a mistake. You did not read my letter very carefully! This is a problem with all of your containers, not just one!

As I said I might in my last letter, I have switched to Plochmans. Not because it is a better product (it's not) but because it is easier on my arthritis if I don't have to scrape away at my fingers every time I put a condiment on my burger.

I want you to know that I will not be scared by your feeble attempts to to shut me up. And I most certainly will not be bought off by your crummy coupons! Is this the way you treat all your customers' complaints? It's a wonder you're still in business. As I stated in my previous letter I prefer French's to Plochmans any day but; I will not use your product when it aggravates my physical problems. You say the Food and Drug Administration says the labels are safe. That's just fine, but I wonder if the Food and Drug Administration has ever had to scrape French's paint off of their fingertips. I'm sure if they did they would sing a different tune! (besides they were all appointed by the Democrats anyway).

I'm not normally a man of harsh words, but I want an answer to my complaint, dammit! If I receive another one of your stupid letters I will be forced to go over your head. You're not dealing with an idiot! I have lots of friends who I keep informed about businesses. I can promise you that I will have every hotdog stand covered with Plochmans instead of French's!

Demanding satisfaction,
Benjamin M.

October 10, 1991
Mr. Benjamin M
Apt. 2E
Chicago, IL 60618

4

Dear Mr. M,

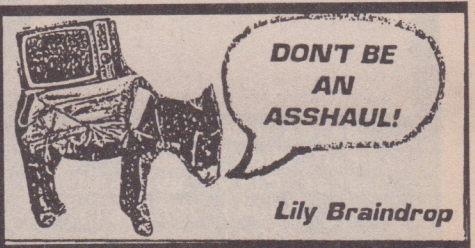
This is in response to your most recent letter about the labels of French's Squeeze Mustards.

A copy of your original letter was forwarded to our packaging department for their investigation.

Our management is aware of the problem where the ink comes off the label. Mr. M, let me assure you that corrective steps are being taken to prevent this from happening.

In the meantime, we are sending you French's Mustard in a jar. While we realize this type of package may not be as convenient, we would like for you to remain loyal to French's.

Thank you again for your comments.
Sincerely,
Lisa A. Lavook
Consumer Services



As if to prove that miracles never do cease, I made it through my sister's wedding without a hitch. Truth be told, I actually had a very good time!

I flew to New Jersey from Chicago, where I attended the sixth annual Living in Leather conference. This event was comprised of assorted minglings of the rich and kinky. (Oh, not to say that everyone at this conference was totally fat with cash, but hey, only a dummy would argue against the commonly held opinion that participation in the mainstream s/m community

is a rich person's sport!...$300 for the leather pants, $100 for the right hat, and god knows how much else for the sex toys...). Despite the fact that I felt like a punk-rock pauper (no explanation needed), it was a pretty good time.

After 2 years of trying to figure out where I fit into that politically-conservative, culturally-mundane social microcosm known as the "mainstream" s/m community, I've finally figured out where I belong: Outside of it! Ha! With that resolved, I shucked all notion of conformity and trotted around the conference site in a hot-pink flowered minidress and dirty, obviously unpolished cowboy boots. I also had a swell, if unconventional, time in the dungeons, slicing up & poking my willing partner with scalpels and hypodermic tips, humiliating him by making him wiggle his booty like the stripper that he isn't, and waddling like a duck in my 5" heels to get back and forth under the bondage table onto which my partner was strapped (I couldn't just walk around it like a normal person, because a) I'm not a normal person & b) the table was thethered to the wall on all sides). Y'know, once you let go of all the trite social rituals, you can actually have a pretty good time at an s/m event....and if you consciously set out to be a flippant rable-rouser ---which I'm sure none of you would ever do--- you can have a *very* good time! One piece of advice: To really raise the ire of a tired s/m yobbo, a) wear pink b) wear a sweater c) talk about ACT-UP really loud d) swish e) be flagrantly bisexual, heterosexual, punky and rude about it, or f) feminine. These are all guaranteed to raise the eyebrows, but maybe you have better things to do with your time than chap the asses of those who wear chaps. Next.

So, I literally went from one extreme to the next when I landed in New Jersey for the matrimonial fandango of ma *soeur*. My friend picked me up at the airport and then immediately whisked me into the city to interview for a job as a dominatrix at the dungeon where she works. I met with the "Head Mistress"/manager and snapped up a couple of shifts to fill the time before I took off into the wilds of suburbia to see my family. This was my first venture into the wonderful world known as "S/M for money". For 40% of the $150 per hour fee, I fulfilled my job requirement of meeting, getting chosen by, negotiating with, and entertaining the average "joe blow" s/m client. What with s/m being largely a head trip, I was challenged to find the client's buttons and gently push around and perhaps tap on them, without knowing anything about him save for what he's revealed at the beginning of the session. Sound difficult? You bet! I was humbled to learn that this is no easy job! Any of you strippers and straight workers out there may want to reconsider any moves for a career change into the realms of professional dominance...it's tough! (Then again, this is my opinion). I was mildly disappointed (though not terribly surprised) to find that most men want to be dominated by a barbie-doll with big tits...kind of like a Playboy bunny with fangs. When most clients call for an appointment, if they have any sort of prerequisite at all, it's usually that they want a dom that looks a certain way...and that way is usually pretty normal. In fact, most of my punky dom friends take out their septum rings and put on wigs 'cos the way they look scares the guys! Hey guys, isn't fear what you're paying for in the first place? Oh, you want to be scared, but you don't want to be *threatened!* Ah HA!

Anyhow, the novelty of my life as a real life dominatrix kept my mind occupied as I plodded through the visit with my family. As I answered all the rote questions ("No, I'm not hungry, thanks", "Yes, I'm really happy in San Francisco", "Oh, I'll mail you a copy of the magazine when it has a glossy cover",...), suffered through the wedding rehearsal ("Should we wear white hose or off-white?") and made neccessary conversation with friends of the family (Picture moi chatting non-chalantly about pornography and sex work with my sister's Prebyterian minister friend), I let my mind wander back to my secret life at the dungeon. In fact, as I drifted down the aisle in my repulsively ugly pastel bride's maid dress, I managed to keep my composure by thinking this thought: "Less than 48 hours ago, I was making a man drink piss, raw eggs and chocolate syrup out of a dog dish." Thank Goddess for these mental meanderings, for they keep us outwardly sane in these trying suburban moments! Blessed are the piss-makers!

But back to our regulary scheduled childhood trauma...Not one incest flash back. Not one! No depression! NONE! I was shocked and thrilled. My thoughts as to how that happened? Well, I think I saved my psychic booty by, beleive it or not, doing the dom work! Not only did I have a distraction, I also was doing something so very different from anything having to do with my family. As a dom, I was in control (to the extent that any sex worker is in control...), I was revered as a grown woman, and I got to KICK ASS (on people who loved to get their asses kicked, no less)! I also maintain that I breezed through this family ordeal (visit, ordeal, same thing...) knowing that, for the first time in my life, I am fully capable of defending myself against anyone who tries to hurt me, psychologically or physically.

How do I know this? I'll tell you in 2 words: Model Mugging. Model Mugging is a controversial self-defense course that, among other things, teaches women how to street fight. I took this class in the spring of '91, and after the five 4 and a half hour sessions were over, I knew how to knock out a single unarmed assailant in a variety of different ways, from walk-by muggings to pins on the ground. MM differs from most self-defense classes because the students actually use the techniques on a "model mugger" (hence the name "Model Mugging"). This sainted "mugger" dons $1500 in padded safety equipment and lets himself be hit, punched, kicked and struck full force by all the women in the class. Due to the fact that you do actually hit full force, the technique gets prgrammed into your body...like a reflex, girl! This class, which I took with 15 other women, has radically transfomed my life. Through this class, I have learned that I am (and every woman is) a tremendously strong person! By knowing that I can defend myself now, I have managed to heal much of the injury incurred during the times in my life when I couldn't. And I can truck around in a miniskirt without fearing for my life. (I don't know how I did sex work before I took this class!) It would be a stretch to say "Oh, I can knock somebody out, so my incest trauma is over", but I can say for sure that this class has shown me that not only am I able to defend myself, I am worth defending, and I am in control of my own life. I also know how to define physical and phsychological boundaries, because this class teaches you how to discover that about yourself..for yourself. Picture 16 women standing arm and arm in a circle, stomping thier feet in unison and shouting "NO!!!!" with every fiber of thier beings! YES!!!! Never say date rape again, honey! NO MEANS NO ain't just a band any more!

So, as this experience shows it, I am finally effectively telling my old inner demons to fuck off and die. Because if any one will die from this incest hell, it will be those demons, not me. I will carry on, fabulously accessorized, ferocious, and punk as fuck. In some untold future issue of MRR, I will do a full-lenght feature on MM, so you can all get the full scoop. This hardened cynic thoroughly recommends this course. Stay tuned!

In the meantime, hello to all my sister and brother childhood sexual abuse survivors and a big shout to my family of punk-rock dominas and dom-dudes out there! Keep working at it & keep working it, gang, and know that if I ran the world, you'd never have to hide it under a wig!

And the "NOW I KNOW WHY I DON'T OWN A TELEVISION" award goes to: *Sisters*. Have you seen that wimpy, psuedo-liberal, pseudo-feminist show? I had the misfortune of seeing it when I was in New York. In the episode I saw, one sister gets arrested when she protests the removal of nude photographs from a gallery. Noble enough, right? Well, when the photographer who shot the photos comes in and asks her why she's going to such extremes, this stupid windbag starts waxing and foaming at her pretty little, upperclass white mouth about her civil rights, and the first ammendment, etc. To prove the soundness of her "reasoning", she turns to her cellmates in the county jail who are street walkers (who are of course stereotypically constantly hooting, saying "Yes, girl," and snapping their gum.), Miss Muffy Liberal says to the women (my paraphrasing): "Ladies, do you think the government has the right to tell you what you can and cannot say, do or see?", and all the gals shout "Hell, no..." Miss Muffy then turns back to her concerned arty-liberal friend and says (and I QUOTE): "See, even a bunch of *hookers* know that!" Call me oversensitive, but I was so pissed at this line that I burst into angry tears and flipped a fat ole' finger at this precious little "freedom fighter". Fuck you, all you princessy network dolts, "hookers" and their ilk know a fuck of a lot more about political and legal struggle than any of you cushy-assed morons. They don't, however, know much about erosion of their civil rights,

because hookers don't have any! Why not really go out on a limb and have this self-aggrandizing hippy-yuppie character champion that cause during an episode?!!! To all you network fuckers, take your ridiculously inane prejudices and stick them where they belong....Then come to me and pay me what I usually charge for the hour and Mistress Fist (yes, that *is* my working name) will come pry those prejudices out for you. Maybe after you've been sitting on them for a while, you'll see just how shitty they really are. Sex workers have enough trouble without your multi-million dollar stereotype reinforcements. Leave us the fuck alone !

Anything I could say about being a woman in this here and now you've already heard a thousand times before. As much thought as I give to feminist issues, even I'm getting a little tired of hearing about it. So, I'm going to lay down that chisel for now and take a little time to speculate on just how men are feeling about their roles in society. Always portrayed as the bad guys, there's really not that much sympathy for men when it comes to discussing the oppression of gender stereotypes.

I'd never given it much thought, myself, until I got into an accident on the freeway while on my way over to the MRR house last week. Some idiot screeched to a complete stop in the middle of six speeding lanes of rush hour traffic, assuming that whoever was behind him was a good enough driver to avoid smashing into him. I guess he had no way of knowing he was in front of me. AAA managed to get us off the road and under the exit ramp where we could see just who would be able to drive away from the collision. I was driving a Chevy Nova, manufactured during the pre-oil crisis early seventies when they still made cars out of metal. The damage seemed to be concentrated to one fender and headlight - all I needed was to change the tire and I'd be out of there. The man I'd rear-ended was driving some little gas-efficient modern Japanese import. It looked like Japanese origami, but with a change of tire would probably be able to limp away. The big, friendly man in greasy overalls who'd towed my car immediately set about lifting up the front of my Nova and changing the tire. The other car's tow picked his teeth and gossiped with the police while the driver of the car got a tire jack from his trunk and commenced to crank. No one offered to help him. No one asked me to do anything but stand around wondering how much this was going to cost me. I didn't complain - I don't want to change a tire...I don't know *how* to change a tire. But I still thought it was kind of weird that he was just expected to change his own tire while I was expected to let a man do it for me.

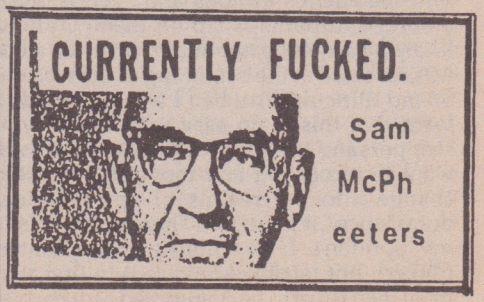
That kind of thing is really very common. I couldn't tell you how many times I've taken advantage of that sexist chivalry when it results in not having to stand on the train, open beer bottles with my own teeth, or carry big heavy boxes. If it's sheer laziness that lets me lean on the helpless female stereotype, then it's greed that motivates me to purposely portray myself as a sex-object. Making twenty dollars an hour as a live nude orifice in the peep shows was so lucrative that I found it easy to justify as being perfectly OK, if not downright liberating. Actually, I will still maintain that view, but at least I'm honest enough to say that money is the primary charm of the sex industry. Being, as one customer so charmingly called me, a "jizz bimbo" is actually a sort of even trade-off of stereotypes. In exchange for acting like a mindless nympho straight out of Penthouse Forum, I got to see men at their very piggiest. Perfectly nice, decent men will walk through the doors and be transformed into creeps. Not all the men who enter a strip joint undergo this transformation. There are also a fair proportion of guys who were slime before coming in, but for the most part I think the customers tend to be normal guys who could be your father. These nice family men get a whiff of the mingled scent of stale cum and Lysol, and it releases something deep within them. In a peep show, a man's smug macho sexism is free to hang out like his beer gut on Super Bowl Sunday. As horrible as that may sound, rather than being offended, I usually ended up feeling pretty sorry for the poor guys. There's something pathetic about a human being being desperate and lonely enough to spend twenty dollars or more in order to watch a naked woman through a smeary window. Since my job was to actually talk to these men over a phone in the little private "fantasy booths", I got an insight into male sexuality that the people who did the Kinsey Report could never fathom. Convinced that I'm not really human, the customer feels free to bare his very soul with a frankness few people can achieve with their therapists. In a very short time it became apparent to me that those men had more sexual hang-ups than any woman I'd ever known. I mean, how often have you heard all that crap about most women being frigid and sexually ignorant? It's assumed that a woman learns about sexuality from her male lover, who is instinctively knowledgeable about all matters orgasmic. After all, we girls just got a little pamphlet about menstruation and fallopian tubes at age twelve while our brothers got a man-to-man talk and Playboys to read, right? I think the Playboys are partly to blame for the whole mix-up - countless times I've read of things in magazines that I know for a fact are physically impossible. (Example: since the vagina has no nerve endings inside it, a woman simply can't "feel her lover's hot cum shooting deep inside her.") I think it is from these magazines that my customers have gotten a lot of dumb ideas. I have been asked to perform feats that would defy the laws of physics.

When I wasn't fielding silly requests, I was playing psychologist. Damn! Some of the biggest, strongest guys were as insecure as hell. Usually, it was the penis size thing. I was constantly being asked if it was "big enough". Big enough for *what* ? I mean, what's the requirement for beating off in a booth, anyway? I'm a lot nicer than you might think - I always assured them that they were just fine regardless of the size of the member in question. Actually, I'm inclined to think the average of six inches is a myth - I think most men are really smaller that six inches, but since I've never measured any customers, I can't say for sure.

Next to penis size, men worry about being perverted. That's actually something a lot of women can relate to as well, but at least we had Nancy Friday reassuring us that anything in our Secret Garden is OK. As far as customers go, I can honestly say I like perverts - they're more entertaining and they usually spend a lot of money. But I do get tired of telling them that it's perfectly normal (if not downright mundane) to wear a cloth diaper under their three piece suits. I tell them this "You are perfectly normal. If anything, you are gifted in that you are in touch enough with your sensuality to recognize and express what turns you on. There's nothing wrong with you." In my mind, the only thing truly sick is a need to hurt or belittle another person. If I got one of *those* in my booth, I simply threw him out immediately.

I've noticed in both my work and in real life that many men are obsessed with making a woman come. I try to be fair here, because I know we never have to worry about getting the guy off - that's something we can take for granted. And I know we can be difficult - but there's something weird about the way some men go at it, determined to get me off in order to prove their virility. Sex isn't a skilled combination of smooth moves, exotic positions, and technical know-how...it's energy. Sex is in the mind as much as it is in the genitals. I get myself off - with or without your help. Another thing: whenever a man proudly informs me that he can fuck for *hours*, I cringe. Ouch .

It sounds like I'm really slagging men here, but I'm not. I'm simply trying to see how the stereotype of omnipotent virility can be just as crippling to men as any weak or simpleminded expectations are to women. It must be awful to feel the need to always appear powerful and in control of all situations. Maybe that's something I'll think about the next time I get pissed off about breast implant surgery.



Yeah, yeah, I know - columns about about punk analysis and "alternative communities" are pretty boring. I agree, really,

even though that's all mine seem to be about. So instead of wasting print re-frothing at the mouth over alternative music, I'll try to go over something that's probably way too hippyish for you all: alternative education.

Alternative schools started in this country as a by-product of the American hippy thing, but they got their real kick in the ass from an English school called Summerhill. Summerhill was started in the late 60's by an older man named A.S. Neil, and got noticed in a pretty big way by American educators in early 70's. The school's educational principles were, and are, pretty revolutionary: let kids do whatever the fuck they want. Let them read, play ball, swear, swim naked, play with legos, explore in the woods. The goal is to get it into kids' heads that they have to treat education as an open-ended process which has nothing to do with grades or degrees, and by the mid-70's small D.I.Y. schoolhouses were sprouting like blackheads across this country.

I spent six years at two of these alternative schools, one in upstate New York and the other, when I was in high school, in upstate Vermont. My experiences at the two schools couldn't have been more different, but more and more I'm really struck between the similarities between alternative education and alternative music, punk rock, whatever. Like, in both cases, it takes the enormous energy of one single individual to get things rolling, which also places the organization in great danger of losing that individual. Both the schools I went to (just like all the other alternative schools - not many - that I knew about) would have been fucked without their founders, the same way that I get the impression that Positive Force DC or MRR would be in deep shit if Mark Andersen or Tim Yohannon ever quit. At the same time, I caught a lot of mumbling then, just as I do now, over how to deal with the kind of internal power structures these lopsided hierarchies create. How do you create a working, democratic institution when so much of the architecture rests on the dynamism of one individual? Similarly, just as in the punk community, there was always lots of tension between the intellectuals and the anti-intellectuals at these schools... some teachers would rattle on about the virtues of Thomas Dewey or "superlearning" (don't ask) while others would take the kids out bowling in order to teach them math skills through proper scoring.

But part of the individualism involved in the making of alternative schools usually meant that they reached very different ends, often depending on the personalities and idosyncrasies of their founders. The unnamed school in upstate New York could, I guess, be called a success story. It functions today pretty much the same way it always has. I went to an open house there about a month ago with my dad - the kids are younger, some of the paint is peeling, but they've built a fantastic new library, they still raise animals and tend gardens, they still share health food recipies and software programs. The unnamed school in upstate Vermont, however, was in the process of imploding when well-dressed state investigators arrived one morning to check out claims that the principal had molested two of the students. I was in 10th grade at a religious school at the time, and just happened to have been visiting during one of the first weeks of the investigation. I remember a lot of secrecy and shielded resentment: these people were being invaded from the outside, and the utopian structure of the place wasn't designed to accommodate such intrusions. The investigators, via a small, outside board of directors, forced the principal's resignation. The school folded later that year.

It was, in a roundabout way, the state that closed the school - a doomsday scenerio which was much discussed while I was there, and one I had originally written off as paranoid ramblings. Now I wish I'd paid more attention to various rumors I had heard about other schools getting shut down. One big tale that briefly made the rounds was about a school in Florida, run by American Indians on a reservation, that was closed in a predawn raid by the FBI. No one ever offered any reasons for the raid, but the logical assumption was that there was no reason, that they'd been busted for being different, for trying to establish some option from the governmental bullshit they had to put up with. Actually, all things considered, the government probably could've done a lot more to us if they'd wanted to. In fact most our food came from the state - cheese, peanut butter, big drums of acidic, noxious grapefruit juice. It seems bizarre and encouraging to me that our government would actually have let these schools exist in the first place, let alone give us free food.

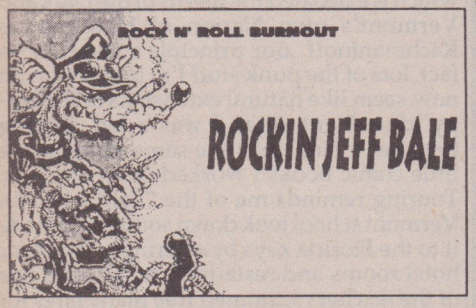
Especially interesting in light of the parallels with punk rock are the ways in which alternative schools deal with burnout. At the high school in Vermont, there was almost no mechanism for dealing with stress, other than endless policy meetings which involved teachers and students and sometimes consumed entire days. Consequently, the turnover rate was enormous, new teachers were in and out all year long, sometimes pulling students out with them. In the upstate NY school, they did develop a mechanism - a weekly closed meeeting for teachers, a kind of therapy with which to discuss the week's events. I suppose it did the trick, if for no other reason than because I know that almost all the same people who taught me 15 years ago are still there. The drawback was that the weekly discussion group eventually mutated into an entire emotional support structure for a closed community, incorporating a lot of silly self-help trends in the process - EST and Gestalt in the 70's, Shirley MacLaine and past life therapy in the 80's, co-dependency and men's movement issues in the 90's.

Did these schools do more good than bad? I'm still trying to figure that one out. My gut reaction used to be a deeply felt "yes", but these days I'm not so sure. I remember borderline child abuse at the New York school...hell, not even borderline sometimes: one poor kid got hung up by his thumbs. I talked to my parents about him a while ago, suprised to find out that both knew about the incident. But none of us could come up with any easy answer. This same school that could've been shut down for that one little kid swinging from the ceiling also got me interested in art, reading, acting, and forced me to treat my education as some sort of active, personal experience, which is a fuck of a lot more than I can say for any of the public schools I ever went to. Likewise, the reason I left the Vermont school was because I was the only person to come out strongly against the idea that everyone there could do all the drugs they wanted, and I got sick of being shit on for holding unpopular opinions. But this same school got me to produce, to actually enjoy doing work in order to create things, and was responsible for my getting into punk (as sappy as it sounds in retrospect, we had a class discussion on "hardcore vs. classical" in which we debated the merits of the DK's and Vermont's own Nation of Hate versus Rachmaninoff...our principle's favorite). In fact, lots of the punk stuff I'm involved with now seem like natural extensions of the hippy ideas I got when I was a kid. Putting together a fanzine is the same thing as the little comic books I worked on in art class. Touring reminds me of the "field trip" the Vermont school took down south... we made it to the Florida keys by offering to work for hotel rooms and restaurant meals, and one of the teachers scammed free plane fares for all of us to get to the Bahamas, where we stayed in the closed kitchen of an island resort. When I hear people bellyaching about the two hour meetings held by the new Positive Force group in New York, I have to laugh... in Vermont we had eight hour meetings, usually involving emotionally unstable teenagers.

Now here's the typical Sam McPheeters column crap. My band used to practice at a studio around the corner from Madison Square Garden, and one day we scheduled a rehearsal 3 hours before a big Greatful Dead concert. When we emerged from the studio building, a ten-block radius around the garden had been converted into a festival of weekend hippies, suburban kids with fresh tie-dyes and pocket allowance for dumb drugs. I brought up the idea that it would be fun to parade around in police or nazi outfits, but Adam pointed out that these pseudo-hippies were so stupid that they'd probably applaud us for "doing our own thing" or, more plausable still, offer to help us beat up niggers and queers (kind of like all the bands in New York who play Amnesty International benefits and talk about how great the death penalty is). Seeing all these verminous deadheads, fake deadheads, assembled in one place, I couldn't help but be reminded of when I saw Murphy's Law open up for the Beastie Boys several years earlier in Troy, NY. That was my one and only experience with arena rock, and when they took the stage a massive pit opened up... a giant fistfight 150 people large. Both the Murphy's Law and The Greatful Dead experiences were prime examples of the way counterfeit cultures work, especially when they're based on real countercultures that have long since been flushed down the toilet. And although I didn't go to any, my guess

would have to be that the Lollapalooza shows served as a hybrid of both worlds, the fake hippy and the fake punk, and probably set the tone for a good decade of high visibility "alternative" arena quackery to come. The end result being that energy which could've been channeled into building real alternative institutions, like maintaining the hippy schools I went to, or putting together durable, consistent fanzines, or taking over abandoned buildings, are now channeled into pre-existing fake alternatives. And eventually, after another generation comes and goes, we'll have less and less single minded individuals to take initiatives to do anything in the first place.

Didn't I say at the beginning of this thing that I hated columns about "punk" and "alternative communities"? I'll shut up now.



Why Guns 'n Roses are more important than 50 average punk bands, or how I overcame my prejudices and started to love (some) heavy metal.

Before talking about Guns n' Roses, I guess it would be a good idea to explain how it was that I, for years the most anti-metal person in the whole world, grudgingly came to appreciate certain types of metal. Sad to say, the main culprit was music television, although before that I had liked the occasional rebellious metal anthem (e.g, stuff by AC/DC and "I Wanna Rock" and "We're Not Gonna Take It" by Twisted Sister - the latter cut sounds kinda like a metallized version of a good Cock Sparrer song) and belatedly been awed into submission by the total heaviness of the guitars on Metallica's *Master of Puppets* LP.

Then, when I first got a cable hookup for my television, I began to periodically watch MTV. At first I hated it, because most of the music on it was - and for that matter still is - totally lame. And for the first couple of months, I found metal videos entertaining mainly because I enjoyed laughing at their general ridiculousness, not to mention looking at beautiful girls. Let's face it, when you're dealing with crap like Whitesnake and Van Halen, laughing is the only option. But gradually I found myself really enjoying and, to my chagrin, humming some of the better old-style pop metal songs from that period ("Rock You Like a Hurricane" by the Scorpions, "All We Are" by Warlock, some songs by Alice Cooper and Ratt, etc.).

The aspects of metal that I had always hated (and still find annoying) - those horrible falsetto vocals and the overlong, wanky guitar solos - began to seem somewhat less repugnant if only due to increasing familiarity, especially since as a listener I have always focussed most of my aural attention on the pounding beat and the roaring rhythm guitars. At the same time, I was definitely into the bone-crunching guitar power and the much heavier overall sound characteristic of many metal records (especially compared to the often tinny production of punk indies), even though other such records are overproduced and hence lack both power and immediacy.

However, the thing which really forced me to acknowledge that my earlier anti-metal prejudices were no longer entirely justified was the simple fact that much of the recent crop of metal has been influenced so much by punk that it no longer reminds me of the kind of progressive metal shit that I hated throughout the 1970s. This is observable on all sorts of levels.

The debt owed by Metallica and their hordes of speedmetal followers to thrash punk should be obvious to everyone, but to this must be added the influence of 77-style punk on vocal styles (lower and gruffer), song lengths and structures (shorter and simpler), lead guitar parts (also shorter and simpler), and lyrical themes (more explicitly social and political). The fact is that much of what passes for heavy metal nowadays is a hybrid of metal and punk styles, and only someone with a totally closed mind could fail to notice the change. These hybrids grew out of a reciprocal borrowing process, both via metal bands who were influenced by punk or punk bands who slowed down, got heavier, and adopted a more metal guitar sound. It is certainly no accident that so many members of today's metal bands sprang from punk and hardcore groups, nor that many metal rockstars increasingly sing the praises of punk in their interviews. Like it or not, raunchy punk-influenced metal stuff has attained mass popularity and metallic punk appeals to many people who are members of the underground.

Not all of the resulting punk/metal hybrids are equally appealing, however. For example, having overdosed on straight hardcore a while ago, I find that I rarely like speedmetal, which generally weds more or less wanky leads and bad vocals to tuneless thrash, i.e., the worst of both metal and punk. There are of course exceptions, such as Suicidal Tendencies' killer crunch rock, the slower new material by Slayer, some earlier stuff by Megadeth, punk covers by Anthrax (like Joe Jackson's "Got the Time"), and the truly amazing Metallica, who continue to produce well-written, catchy, and innovative songs and whose trademark chunka-chunka-chunka guitar riff is, along with a heavier production sound, metal's greatest gift to punk music. But other hybrid metal-punk styles are generally way cool, such as the humorous trash metal of Manitoba's Wild Kingdom and Zodiac Mindwarp, the hard guitar pop/glam metal on the first Poison LP (punk guitar riffs galore) and songs like "Beat the Bullet" by Vain or the cover of "Leather Boyz with Electric Toyz" by Pretty Boy Floyd, and the Dolls-style raunch of the first Faster Pussycat LP or cuts like "Sex Action" by the L.A. Guns. To these often rousing hybrid rockers must be added the almost straight punk songs featured on innumerable metal or pseudo-metal records, e.g., "(Na Na) Nukklear Rokket" by Wrathchild U.K., "Half The Way Valley" by the Sea Hags, etc. Finally, there are an increasing number of bands, Nirvana being the best and most famous, that occupy that hard-to-define terrain somewhere between punk, metal, pop, and psychedelia. Most originated as underground quasi-punk groups, though some also stem from the metal side (like Warrior Soul).

Some people apparently view all of these trends toward hybridization as unlistenable or a form of selling out, but I think they represent the most refreshing cross-fertilization of musical styles (along with metal/rap combinations) in years. If not for this A.P. ("After Punk") mishmash of rockin' styles, the only option open to punk fans would be to listen to "pure" 60s and 77 punk (neo or old) or thrash (generic or otherwise) forever, certainly a retrograde and essentially nostalgic endeavor, or "progressing" on to neo-folk, jazz, or arty-farty noise, which is undoubtedly the worst of all possible courses of action. As an older local scenester named Mono so aptly put it at a recent gig, "fuck you if you ain't playing rock n' roll". Precisely my sentiments.

Aside from these perfectly reasonable rationalizations for changing my musical tastes, I have to admit that there was a final factor which caused me to get into heavy metal. Given my personality structure, the very fact that almost everyone I knew reacted so negatively and contemptuously to my efforts to encourage them to listen to newer metal stuff provided me with a perverse sense of satisfaction. I was actually able to shock and horrify old punksters, the only people left who had seemed to be immune to my negativity and efforts to be offensive. Once I realized that, I gleefully played this psychological card to the hilt. I began to rave about Poison to Biafra, Mickey Creep, Tim, Martin, etc., just to see the incredulous, disgusted looks on their faces. Biafra probably thought there was nothing in the world that was still capable of shocking him, but he almost turned a nauseous pea green color when I first told him I really liked Guns n' Roses. Don't misunderstand me, I actually do like the first Poison album and Guns n' Roses, but it became even more fun to broadcast this publicly when I realized how much it irritated other people. In this spirit, let me tell you why Guns n' Roses are so important.

The reason I like Guns n' Roses is certainly not because I think they are clever fellows or great songwriters. In fact, they are singularly unreflective if not altogether ignorant, and only about 20% of their songs (like "It's So Easy", "Think About You", "You Could Be Mine", etc.) are really powerful, punky, and inspired. But they display certain characteristics that are almost entirely absent in hugely successful corporate rock and pop acts. For one thing, they have a football field full of "attitude". They spew

out venom against practically everyone, and don't give a fuck who likes or dislikes it. Of course, this sometimes leads them to make the most moronic statements imaginable (as in the infamous "One In A Million", a great song aside from the stupid, regressive lyrics), but such an absolute lack of forethought is positively endearing in a kiss-ass industry where so many groups are trying so hard to "please", essentially by not offending anyone who might promote them or buy their records. Furthermore, they are real fuck-ups. Among the reasons for Guns n' Roses abrasiveness and abusiveness is that Axl Rose is a bona fide headcase who needs psychological treatment, and other members of the band are totally wasted on alcohol or drugs half the time. When that belligerent, irresponsible attitude is infused into the music, it results in hard rockin' songs with a really raw, out-of-control edge to them. In short, there's something genuine about Guns n' Roses which comes across in their better material, and it is this which has managed to touch the psyches of rowdy, alienated teenagers and young adults throughout America (and the world). And that, my friends, is why they are more important than 50 average punk bands. They are able to effortlessly catalyze feelings of rebellion in millions, whereas most of today's insular, self-righteous "punks" can only inspire boredom in the handful of people listening to them. Punk has largely lost its undercurrent of danger and forbidden pleasures and become whiney and stodgy. Sad but true.

For real punks only - wimpy punx fuck off

Now that I've thoroughly offended and/or bored everyone with my digression on metal and Guns n' Roses, which might lead some foolish people to assume that I've "sold out" or that they're way more "punk" than I am, it's time to demonstrate otherwise by introducing a brand new section for real punks only. I'm not talking about the humorless, intolerant PC punks who are always stuffing their faces with bean sprouts and whining about some evil "ism" or other, nor the well-adjusted upper class "shiny happy smart punx" - in the immortal words of Shred of Dignity - but rather those people who know that the essence of the punk attitude is a constant desire to give a big middle finger to authority figures (including would-be "punk" authorities) and the world in general. You know, the kind of angry, alienated person (like myself) who is forced daily to add at least one other person to the list of people who can kiss his or her ass. The kind of person who recognizes that the vast majority of people are ignorant assholes, regardless of their social and economic position, race, creed, gender, or sexual orientation. The kind of person who hates to be told what to do, even if it might be something worth doing. The kind of person who, far from worrying about offending the sensibilities of every Tomas, Dick, and Harriet, enjoys being offensive and obnoxious and actually goes out of the way to irritate others when the occasion warrants it. The kind of person who views censorship, speech and dress codes, and other thought and behavior control measures as the worst of all possible evils. Along with a desire to have fun and/or be creative, that was the most representative attitude of the earliest punks.

I oughta know, since I was among them. Somewhere along the line, this perfectly legitimate desire to tell the world to fuck off was transmogrified into today's pathetic pseudo-punk desire to rectify all the world's problems (a hopeless cause), turn every single issue into a political or moral crusade, display "concern" for every living thing (including total assholes, as long as they're "oppressed" and/or "disadvantaged"), and avoid giving offense. So let me give you all fair warning. If you're one of those guilt-ridden, goody-goody, oversensitive "punks" who spends every waking hour wringing your hands about the world's (real or imagined) injustices and never laughs at off-color, insulting jokes, Don't fuckin' read this section, you nerdy little shit! The records discussed here are all loud and in your face, and they deal with subjects of interest to real punks - sex, alcohol, rock n' roll, drugs, telling off assholes who try to prevent us from indulging in these pleasures, and in general satirizing society and authority figures.

The single of the month is by the Diesel Queens, which contains two classic punk songs in the old style, one uptempo ditty ("Waterhead Boy") and one slower number ("O.S.H.") that's perfect for banging heads but not metallish. The production is bright, the guitars are loud, the vocals are snotty, and the lyrics, which 1) compare different types of baldies and 2) slag off rednecks, are clever and funny as hell. You'd have to be a dork to not like this record. Runner up is the Screaming Bloody Marys EP, which contains one slower song guaranteed to offend every sensitive gal and male "feminist" out there, and three great fast punkers with raw guitars and catchy choruses. The only problem here, which alone prevented their record from being this month's biggest hit, is the muddy production, which tempers the guitar power and almost obliterates some great singalong chorus melodies. With the right mix, the future looks bright.

And speaking of punk rock, check out the Crazies 45, a bunch of Aussies who've released a record on the Sympathy label. Both tracks are fine examples of grungy, mid-tempo punk with an obnoxious edge. "I Wanna Kill You" is real posi-core, hah fucking hah! Another fun-loving bunch of guys are in Tattooed Corpse, who've put out a punk winner with "Fun Girl/Head Hunter". Both songs have raunchy guitars, gruff vocals, and a cool mix with a pronounced snare drum sound. "Fun Girl" has a touching quality, what with its opening line, "Now you're dead, Ended up with a bullet in your head..."

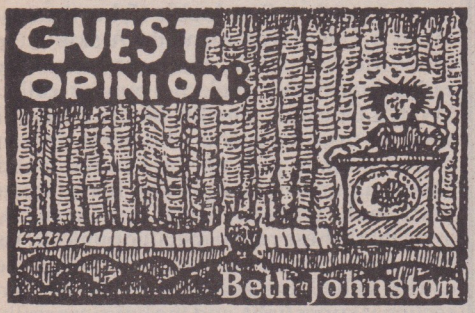
Moving along, we come to a couple of 7" records by the American Soul Spiders from Japan. Anyone who wants to know what a "Jeff Bale record" sounds like, circa 1991, should check out the A-side of Sympathy release *86*. "Spanish Doll" and "Physical War" both have that total Stooges feel, with the addition of demented Japanese vocal stylings. Great stuff, and the slower flip ain't bad, either. Again, though, the production needs to be heavier so that the full effect of the crunchy guitars can be felt. The Spiders' other single might even be better, especially the fast 77-style punk blast "Lazy Cowgirls". I'm anxious to hear more from these cats. And speaking of American, there are a bunch of Brits called American Ruse, perhaps because they do such a good job sounding like an American garage punk band. They've got a few singles out, but my favorite might be the EP with the Only Ones' cover song, "Another Girl, Another Planet". The original was very appealing in its own right thanks to Peter Paret's vocals, but I like this raunch guitar version even better. The flip contains two other careening drunk punk songs.

In a more pop vein we have the EP by the Muffs, featuring Kim and Melanie from the late, great Pandoras. Not surprisingly, this is hot 60s-influenced garage pop with raunch guitars, and "New Love" is a particularly entertaining "love" song with a pleasant "fuck you" message. Can't wait to hear a whole album's worth, but I think they need a bit more crunch and a bit less treble on the guitars, Pat. Then there's a recent 45 from the often overlooked and underrated Lime Spiders. Once again they offer a heavy, hook-filled guitar romp on "Cherry Red", which is right up there with some of their other classic cuts (like "My Main Attraction"). Of course, it's not quite up to the standard of a couple of tracks from their first double 45, but then not much is. I also recommend the A-side of the Mono Men's *Booze* EP, which contains a way rad guitar-heavy melodic punker called "Watch Outside". Finally, before I forget I want to urge everyone who loves druken stupor punk to pick up the *You Got It* and *Older...* albums by Gang Green. It's no secret that I've always been a huge Gang Green fan, and I think these recent metallic punk efforts showcase them in top form. The songs are catchy as hell, the guitars rage, the rhythm section is super tight, and the lyrics are really funny in the best obnoxio-punk tradition (check out "Bedroom of Doom", "Church of Fun", and "L.D.S.B."). "Born to Rock" and "Just One Bullet" are rousing anthems, but the most poignant song for me is their heartfelt but doomed effort to deny the aging process, "I'm Still Young". If only such defiant faith could turn back the clock! And speaking of drunk punk, can you believe that someone has actually created "smart drugs". I can't speak for anyone else, but when I go to gigs I try to get as stupid as possible, via overindulgence in alcohol, so that I can escape this lame ass world for awhile. After a week of intensive research and thinking, the last thing I want to do at a gig is get "smart". Only in California.

On the gig front, I'm really looking forward to some upcoming Poison Idea shows. I haven't seen those guys in years due to cancellations and my own lameness, but I share their love for overindulgence and have always had a great fondness for their music and off-color humor. Add the Dwarves and the S.B. Marys to the bill, and you can't go wrong. Punker than fuck, dudes. The recent

Buzzcocks show was amazingly wonderful, according to trustworthy reports. Too bad I was broke at the time. I did make it down to see the Cosmic Psychos, though, and I'm sure glad I did. These older yobbos from Down Under once again proved that they could rock harder than twirps half their age. And they had an appropriate remark for some macho fools who were competing to see who could mosh the hardest—"pick the grubs out of your bums, you fuckin' morons!" A bloody good idea, if you ask me.

P.S. - Just so no one gets the wrong impression, I never claimed that forcing people to learn English was "libertarian". Although I don't think it is a good thing to encourage immigrants not to learn English by having multi-lingual ballots, etc. - since I don't want this country to evolve further into a cesspool of ethnic hostility and incomprehension a la Yugoslavia - I ended up agreeing with Mykel that the way to encourage new arrivals to learn English (so they could fully participate in American society) was to provide incentives for them to do so. Also, I didn't make any independent determination that Clarence Thomas was a promoter of individual civil liberties in his legal judgements. I simply repeated the opinion of Net Hentoff, who (unlike 99.9% of Thomas' supporters and critics) actually took the time to review all of Thomas' judicial decisions, as well as various assessments of those decisions in professional legal journals.



The whole point of any kind of protest or movement is rejecting the status quo, and showing people they don't have to passively accept any institution's policies or practices.

But the key to any successful, meaningful movement is establishing justification, hence credibility. It was for that very reason, that both the public and the press dismissed the Gulf War protests, for example, as mindless violence.

Had the leaders of the protest groups across the US gone to the library and read about Kuwait and the Middle East, they would have found a veritable goldmine of ammunition to shoot down Bush's insistence on our involvement. He had the nation believing it was a showdown for freedom, free speech, and democracy. All his embellished bullshit went unrefuted because no one bothered to do his homework and expose Bush's lies. The pathetic thing about it all is that all the evidence to turn his reasoning around on him was easily attainable from most any public library or college library.

To be able to protest an issue, practice, or policy, you first have to understand the issue protested. No one can effectively rebut or offer alternatives for any issue unless he/she knows exactly what the issue encompasses. Basic daily newspapers and magazines kept on file in libraries offer current or background information on events. Several academic magazines like the *National Review*, the *New Republic*, and the *Atlantic Monthly* offer thought-provoking articles and commentary on a variance of social/political/economic/world issues written by either scholars or experts in the fields they're discussing.

Had anyone bothered to go read about Kuwait, they could have discovered facts on their opulent lifestyles, their enforced social caste system, their largely dictatorial government, and their contempt for the Western world. Imagine how many whitebread, middle America supporting constituents could have been burned against our involvement in the Gulf with that information. Imagine how many more people would have turned into protestors after being shown that we were intervening to save a lifestyle of people so rich that it mocks the meager life most Americans struggle like hell to eke out.

The Gulf War protestors fell victim to a big case of "too little, too late". Those protests SHOULD have begun in August, not January. The tardiness with which they began protesting tipped their hand to the public and media that they only got around to opposing the war once "draft" was mentioned. Instant loss of credibility.

"No blood for oil" was a nice motto, but it couldn't stand alone to describe a whole point of view. Thus, it was weakly received as an entire protest stance. The only effects the chants seemed to have was to whip the public into its own support protests. The media gave the protestors space and air-time, but they only came across as lame-assed kids who were protesting because it was the cool, trendy, radical thing to do.

On the contrary, there have been several protest movements that were highly successful in precipitating interest, support, and awareness because they established credibility for their claims. The animal rights movement is probably the most successful, credible example to use here. Not only did they tell people there's too much sadistic killing of animals for useless, shallow reasons, they SHOWED us. They printed pictures of animals clubbed or electrocuted to painful, torturous deaths for their furs or flesh. They showed us pictures of the hellish experiments monkeys and other animals are subjected to in labratories. The pictures speak for themselves. And it succeeded—there is now a public consciousness and negative stigma on eating meat and wearing fur and skins. (Notice how some punkers now harp on animal rights, as if the problems and abuse surfaced only recently. I wonder who opened their eyes?)

The problems with animal abuse aren't solved yet, but the animal rights effort has progressed considerably because its supporters told the public it's happening, it's wrong, and it's got to be stopped. They drove their points home to the public with facts and evidence that established credibility for that point of view. Now they've got companies changing practices, capitulating to the pressure and support the groups wield. More power to them.

The animal rights movement is also a fine example of how violence can be used effectively, once justification has been established. Violence is a touchy subject. It dosen't matter if it's violence against property or people. Use of violence tends to blow up in the group's face because all too often the public perceives it as mindless. Credibility, validity, and justification for a movement have to be established first. If not, the violence just causes people to get bogged down, arguing over its use, instead of contemplating the issue at hand.

A couple of years ago, several groups of demonstrators dumped red paint or blood on women wearing fur coats in some metropolitan city. Because the animal rights movement had already established legitimacy, dumping the paint or blood on those womens' coats just pointed out their obnoxious display of disregard for the value of animals' lives. Not only were the women mortally embarassed, but it drove the point home that there is no reason in the world to wear fur, when we can make warm coats out of cloth. No one argued over the dumping of the paint/blood. People argued over the wearing of fur and hides, which showed that the protests successfully opened the public's eyes, thus changing their policies and practices. Notice that cosmetic companies now go to great lengths to advertise that their products are not tested on animals. Certain fish companies even announce on their labels that their methods are safe to dolphins and sea creatures. All of these companies have taken heed to the animal rights awareness in this country. We can thank those rights groups for a fine job in inspiring people to action.

Protest is an important avenue in the whole scheme of social change. But for protest to effectively change minds, policies, and practices, it has to establish legitimacy as a workable alternative. That can't ever be achieved unless the would-be protestors do their homework first.

London is a most excellent place to spend the winter. If the sun ever shows itself at all, it's only for a few hours a day. Better yet, it never rises much higher than the rooftops across the road, and its color is approximately that of an egg yolk that's been fried about a half hour too long (a description which, come to think of it, matches most English cooking).

They've also got a lovely thing here called freezing fog, which I've never experienced before, in which the atmosphere takes on the color and consistency of grey cotton candy with the added attraction that it turns to ice on everything it touches, including the inside of your lungs. We had a grand time last night watching the drunk American tourists come hooting and hollering out of the bar next door and promptly fall flat on their porcine butts when they set foot on the glassine streets. Of course when I ventured outside a little later, the same thing happened to me, and then it wasn't nearly so funny.

But I'm not being sarcastic at all when I say that I prefer this kind of climate to winter in California, where the sun shines entirely too much, and people amuse themselves by running their goddamn power mowers around the yard outside my window in the middle of fucking December. For several years now I've been increasingly disinclined to go outdoors during daylight hours. It's not that I was turning into a vampire (at least not to my knowledge), just that Mr. Sun didn't seem to have as friendly a face as he used to. Now my suspicions have been borne out, with new studies revealing that some 20 million Americans can expect to get skin cancer in the next few years because the hairsprays, deodorants, and stinking "air fresheners" they've been brainwashed into using have been destroying the ozone layer that protects us from the sun's ultraviolet radiation.

This is a problem that's been known about for years, but it's just been discovered that it's a lot worse than anyone realized. Till now the main damage to the ozone layer was over Antarctica, and who's going to worry about a bunch of sunburned penguins (or Australians, who because of their southerly location, have the world's highest rate of skin cancer)? But now it's happening over North America too, and California, land of the dingbat sun worshipers, is likely to get the worst of it.

The dim bulb bozo who runs America's so-called Environmental Protection Agency isn't worried about it, though, because for reasons that are a bit too technical to go into here, destroying the ozone layer helps to slightly slow down what's known as the "greenhouse effect," the process whereby all the carbon dioxide our cars and factories pump into the air causes the planet to heat up to the point where large areas of it become uninhabitable. So according to him, the United States, which with about 5% of the world's population produces about half the world's carbon dioxide emissions, can go on with business as usual. And if a few million more people have to get cancer (in the only major industrial country that doesn't guarantee health care to its citizens), well, at least there'll be more jobs in the hospital business. So take heart, those of you who are having trouble getting hired at your local McDonald's or getting by on the $4.25 an hour they pay: you can look forward to plenty of work down at the cancer ward.

And if you lack the requisite skills, there's always America's fastest growing industry, the prison system, with plenty of openings on both sides of the bars. In another job-creating development, the government is making arrangements to sell prison labor to private corporations at rock-bottom prices. In other words, if the public-spirited McDonald's Corporation gets tired of paying that princely $4.25 an hour to you ungrateful pimple-faced kids (or you laid-off factory workers trying to make enough to feed your families), they can rent prisoners from the government even cheaper. And since the government is being so kind as to provide the prisoners with a place to sleep and three meals a day, the government will keep most of the money (what are you going to do with money in jail, anyway?).

I think once upon a time such a system was called slavery, but nowadays it's just good business combined with law and order. It's done wonders for the economy of China, where slave labor produces most of those cheap radios and pairs of blue jeans that you can buy all over America. Yes, that's the same China where the government massacred at least 3000 people for standing in the middle of a public square politely asking for freedom of speech and the right to vote. Yes, that's the same China that our heroic defender of freedom George Bush is bosom buddies with, no doubt because he figures they've got a few things to teach him about how to run a country.

It's time to face facts, kids, America is in dire fucking shape. I know you've been hearing that for years from us commies here at MRR, and I know politics can seem more than a little tedious when you'd rather be out shopping for punk rock records or spray painting Spike Anarkie and the Fucken Shitz graffiti on the wall down at 7-11. That was the attitude of the artists and underground types in Germany of the 1920s, too. No, they didn't have punk rock records then, and as far as I know, Spike and the boyz weren't gigging back then either, but in terms of clothes, drugs, and lifestyles, you'd find remarkable similarities between today's punks and the counterculture of Weimar Germany. What happened to those hipsters of yore? The lucky ones got out of the country in time. The others wound up in the army, were shot, or taken to concentration camps.

To most of you World War II is something out of the history books. To me it's a little more real. My father fought in that war, and so did nearly all the men in the neighborhood where I grew up. Everyone more than a few years older than me remembered the war and how it had affected them. When us kids played soldiers, it was always the good guys (Americans) against the bad German nazis.

Things have changed a bit since then. There are many American kids - I've met some, even in the supposedly more aware punk scene - who've never heard of Adolf Hitler or what he was about. And in November, a card-carrying, swastika-wearing nazi came dangerously close to being elected governor of Louisiana.

You might slough that off with the reasoning that it's only one state in the Deep South, which has never been a hotbed of progressive thinking. But you'd be overlooking the fact that numerous other politicians, among them the governor of California and the president of the United States, are peddling basically the same message minus the swastika. It's been said long ago, and it's still true, that if fascism comes to the USA it won't be speaking German and wearing funny little moustaches, it will be wrapped in the stars and stripes and shitting red white and blue.

Some of you are so obsessed about nazi skinheads, who amount to a handful of borderline psychopaths, while remaining blissfully oblivious to the real danger, bland whitebread politicians whining about immigrants and poor people and welfare and crime, all of which are code words for people who are the wrong color. I've said it before and I'll no doubt say it again, but if you opt out of the political process on the grounds that "all politicians are corrupt" or "don't vote, it only encourages them" or similar anarchist pap, you're just one more gullible schmuck helping to pave the way for fascism.

Certainly all politicians are corrupt. So, in case you hadn't noticed, are all punks and anarchists. A certain amount of corruption is indigenous to human nature. If I demanded absolute purity of intention from a person before entering into a political or social agreement, I wouldn't be able to deal with anyone, including myself. I'm not suggesting that society will be transformed if you simply vote and participate in the conventional political process; you've got to do lots more than that, like creating your own media, economic systems, culture, and values. What I am saying is that if you abandon the mainstream political arena altogether, if you leave elections up to reactionaries and TV-drugged sheep to decide, then all the rest of your efforts, no matter how heroic, won't matter at all, because you'll most likely be dead, in prison, or insane. History's there for a reason: learn from it.

OK, back from the momentous to the picayune, or in other words, punk scene stuff... It seems this has come up before, and maybe it's because I lack diplomacy in the way I express myself, but every so often people, or groups of people get outraged at me because of the opinions I put forth. Some of that's to be expected; while I doubt George Bush reads Maximum Rocknroll, even if he did, I wouldn't tone down my rhetoric for fear of hurting his feelings. But it gets a little trickier when you're criticizing a person or a band who is considered part of the punk scene. Apparently there is some idea that we're supposed to all be in this together and not talk shit about one another.

Well, I have two problems with that. The first is that there is no obvious line of demarcation where "punk" leaves off and "non-punk" begins, and even if there were, people would always be crossing back and forth across it. The second is that even if a person goes to all the same shows and likes the same bands and wears the same clothes as me, he or she can have some political or social ideas that are naive, ignorant, or even dangerous. There's no way I'm going to not criticize those ideas for the sake of an illusory

and essentially non-existent "scene unity."

It doesn't mean I don't like the person or am trying to get them kicked out of the scene; just that I think ideas are something to be talked about and exchanged with the goal of making us all wiser. People have a way of getting so attached to their ideas that they can't separate them from themselves, when in fact only a very dull or a very stupid person clings to the same set of ideas year after year despite ever-changing circumstances.

For example: Ian Mackaye, Jello Biafra, Jeff Bale, Tim Yohannan. Four major punk scenesters, all of whom have differing opinions on many issues. I could sit and argue for hours with any one of them about things as trivial as what constitutes a good band or as consequential as how society should be run. In some cases, I doubt we'd ever reach anything resembling an agreement. And yet, I like and respect all four of them immensely (I've only met Ian briefly, but his punk presence is so ubiquitous I feel I almost know him anyway).

Another example: recently a local DJ (Mel Cheplowitz, who also runs Shredder Records) had G.G. Allin as a guest on his show. Allin, who not too long ago got out of prison after being convicted of beating and torturing a woman, was allowed to dismiss the whole incident with something along the lines of "The bitch deserved it." I thought Cheplowitz was totally irresponsible for putting such crap out over the air without challenging it. I don't care whether Allin is considered "punk" in some circles or not; abusing women is an ugly, hideous crime that's altogether too prevalent in our society. To let Allin use his abusive behavior as simply another item in his promo-pack is to be complicit in it. But when I wrote just that in Lookout magazine, some people, especially Cheplowitz, thought I was engaging in vicious character assassination.

Wrong. I like Mel, always have. But what he did was poorly thought out, and could have harmful effects. It would be irresponsible of me not to criticize it. A third example also concerns Mel, although he's not the only one cheesed off about it. A couple months ago, Lookout Records ran an ad comparing mail order prices charged by various "independent" record labels, an ad prompted by my wondering why so many labels charged $12 or even more for CDs and up to $9 for albums.

Mel, and apparently some others, thought that I shouldn't even implicitly criticize other independent labels, since "none of them are riding around in limousines," as he put it. Well, maybe they aren't, but I still think it's a legitimate question. I know from my own experience that it's possible to make an OK profit selling albums for $6 postpaid and a good profit selling CDs for $8. If someone feels it necessary to charge $7 and $9 respectively, I wouldn't even raise an eyebrow. But when supposedly punk labels want $12 for a CD, I'd sort of like to know where that extra four bucks is going. I mean, Tower Records often sells punk CDs for less than $12.

And the idea that "punk" or "independent" labels should all stick together seems a little specious as well. What makes a label punk or independent? Is it what they call themselves or how they act? Many of the labels that advertise in MRR are not strictly independent, but are in fact subsidiaries of much larger corporations. And as to whether they're punk... well, if some of the music being advertised in these pages is what "punk" has come to, then I quit right now.

By the same token, my own label takes a fair share of criticism for being too big or too commercial. I don't enjoy it, but I don't deny people their right to make those criticisms. Like Mr. Hamster, who I referred to last month, said, "You need to keep questioning yourself, and if you won't do it, I'll do it for you." Having been born Catholic, with a guilty conscience in other words, I do tend to question myself constantly. Sometimes it gets a little neurotic, but I think it's a necessary part of staying true to one's values. And questioning each other within our community is equally necessary. It needs to be done in an atmosphere of mutual respect and consideration, but to smooth over or ignore serious differences in the name of unity hurts everyone in the long run.

Anyway, that's it, I'm off into the dank London night to attend some massive Christmas party put on by Southern Studios, which is the punk conglomerate that more or less owns the English scene. I was advised not to identify myself as being from Lookout Records as that would only produce endless amounts of bother, so I guess I'll pose as a rock journalist, which in a sense I am, the realization of which just prompted a sudden urge to throw myself under a subway train. But on the plus side, I'll get to see Chumbawamba, my favorite band on this side of the Atlantic. Disco lives!

Postscript: It's the next morning, and I'm a little bleary-eyed after last night's ultra-trendy event at which I fell asleep on a bench near the back. When I woke up, Jeff Nelson of Dischord Records was sitting next to me, and he said "I thought for sure you were some drunk who'd passed out." And since I'd had several beers earlier, I had to ponder where being a respectable scenester taking a well-earned nap leaves off and being a passed-out drunk begins.

But in my defense, much of the night was a real snoozer. Even Chumbawamba were considerably off their peak, lacking most of the punk edge that originally made their move into dance music so promising. They were positively vibrant, though, compared to the evening's stars, a "band" called Bizarre, Inc., who even though I'd never heard of them, currently have a Top Five hit here in England.

They played (that might be a misstatement; although they had keyboards on stage, almost everything, including the vocals, was pre-recorded) total machine music that had about as much spontaneity as a George Bush press conference. Their "show" amounted to clapping their hands over their heads and exhorting the audience to do the same (the "music" continued unabated, hands or no-hands) while a female go-go dancer cavorted along the same lines as an NFL cheerleader.

The USA was represented by an outfit called Babes in Toyland, who've been getting a lot of attention lately, though after seeing them, I'd have to conclude that it's not solely for their musical ability. They're good instrumentalists, no doubt, but they sort of lack tunes. At the same time, they present an image of generic baby-doll sexuality which does absolutely nothing for me other than remind me of Playboy magazine and the 1950s. Of course that might be because I'm hopelessly repressed or am turning into a 100% fag. On the other hand, I don't find boys with poofed-up hairdos and high heeled shoes attractive either.

Easily the most pleasant part of the evening was running into Ian MacKaye, who was standing there looking bemused as the Eight Track Cartridge Family ran through what one can only hope was a parody of 70s (and 80s and 90s) rock bands. We adjourned to the men's room to discuss various punk rock stuff, and I soon found myself feeling guiltier than ever for not being the world's biggest Fugazi fan.

I'd always been impressed with the way he and Jeff run Dischord, and I was still more impressed by the answers he gave in last month's MRR interview about punk rock business. As Fugazi and Dischord have gotten bigger, people have been increasingly willing to question and criticize them. What I found especially gratifying is that Ian is still questioning himself, and not at all taking things for granted the way so many bands and labels do once things start going well.

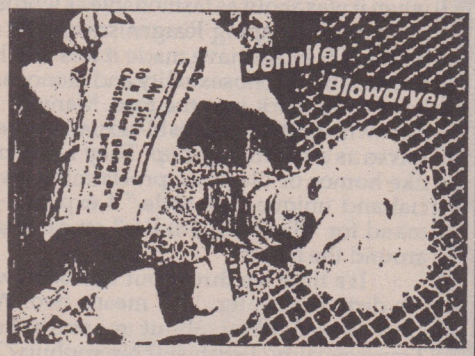
In the past I've tended to think of Ian as someone who had his heart in the right place but didn't always think deeply enough about the views he put forth. I was wrong, way wrong. I think I may even dig up one of those Fugazi CDs and give it another listen.

Speaking of questioning oneself, I see in last month's MRR letters column someone is outraged because I wrote that I was having to contend with the issue of whether or not to put UPC codes on Lookout Records products. To the writer of said letter: poop on you, and learn to read instead of simply reacting to buzzwords. What I was doing was thinking out loud, reflecting on the pros and cons of UPC codes (and as you'll remember, I decided against them). I'm hardly guilty of a crime for trying to make a balanced moral and esthetic decision, and anyway, I prefer to think in ideas rather than in slogans.

The writer presumes there's something inherently wrong with a product being sold in K-Mart. Maybe there is, but I'd like to hear what it is. He also feels punk rock is threatened by certain bands and labels becoming "too big." Well, how about some specifics? How big is too big? 10,000 records sold? 100,000? What about MRR? Should we stop accepting new subscriptions if our readership rises above a certain level?

All right, that's enough of my yapping. I think being in England makes me more talkative, probably because my American accent makes me sound so distinguished compared to all these people running around sounding like they just escaped from the Benny Hill show (and lucky for me this issue won't get to England till I'm safely back in

California; in case it does, just joking folks, I love your brand of English, even if you do spell it funny and drive on the wrong side of the road and close your bars at 11:00 at night and have no minimum wage and a government presided over by the sorriest lot of inbred fascist morons ever to infest a dungheap). In fact I love England with the same misbegotten passion that I love America, which probably speaks volumes about my predilection for ill-starred and disastrous love affairs. But more about that in some future installment...



I'm not ready to do my highly subjective and opinionated roundup of new chapbooks and fanzines yet. Mostly because a certain Remix Von Popstitute, editor of *Tantrum*, has not mailed me a replacement copy yet, and even had the nerve to send me a carefree postcard from the "Hawaiian Gardens" of a seedy hotel in Hollywood, before attending to it. I'm sure that Dawn of Aquarius's book *Just When You Thought It Was Safe To Be A Republican* will be in it, as well as the fanzine *Agony*, and *Tantrum* as soon as they run off more copies.

Instead, I think I'll do a highly subjective account of all the cities I've visited, based on my own small experience and limited reality tunnel. Los Angeles can be fun, but the celebrity reading scene is terrible because everyone assumes that you want what they want, everybody is consumed by want but reading poems about their friends tragic death but really they have turned that death into some kind of audition, look how real I am, and it's just not relaxing or fun. I guess that I would stay in a seedy hotel too, if I visit again.

Toronto is bland, but has good West Indian food because they do not squash their incoming immigrants the way a city like Manhattan does. They can open restaurants right away that have their own food. There was a trendy cafe called Betty Boop with a friendly waitress who bought my books out of pity, and another place that stank of beer and cigarette smoke, where you would try to eat a greasy breakfast, fries with gravy made from a mix, while sweaty and defeated bikers began playing pool and drinking before even reading the morning paper.

Everyone there is always saying "I'm censored, I'm censored", but then they are actually campier and more upfront, like children exploring fetishes, and they definately have better skin. Even the anarchists wear colorful outfits and knit interesting sweaters that they plan to sell somewhere. Loser bands from America go there to play, and sometimes they do much better than here.

Baltimore has a great afterhours speakeasy called "Medusa", as you stagger awake from a drug induced nap at 5 am, it will not be the paparazzi snapping your photo, catching you unawares. It is the zoning board. Also Scallio's tavern is a fun bar, there is an outside area to just buy beer, and they have to buzz you in, and sometimes Fred Collins from the Motor Morons, Psoriasis and the Pleasant Livers will bring down a video from his collection to show. The Scallio's have been running the bar since prohibition day, although the photo of their grand opening, the day after prohibition, shows a floor that's already scuffed up.

Monkey Spank is a good Baltimore band, and there's another one I like but the name is too hard to spell. Rent is very cheap, but it's dangerous and jobs are scarce. A slum lord manufactured a Bohemian area called Sowebo, and then told the papers that he was leaving the very neighborhood he created because of the crime. The bricklayers and cabdrivers just carry on, occassionally switching intoxicants, but basically entertaining and unhampered by coming economic and social collapse.

San Francisco has Clubstitute, and Omewenne Coat Checking there. It's run by an irritating queer whose a good friend of mine called Diet Popstitute, and Remix from tantrum D.J.'s there. They have lesbian hardcore bands like Tribe 8, a Pee Wee Herman impersonator, reclusive funk composer Mudhead X and a lip synch act called Lypstinka. Stephen Maxine bartends there, and although I don't drink much because it slows me down and I'm already hearbreakingly slow, almost at a standstill, I appreciate having the opportunity of haming the theme drink of the night.

Manhattan is O.K. if you hang out with Professor Steve Cannon, who's in a burned down building on 3rd Street and Avenue C. Circulate with no expectations and follow your subconciuous meticulously. You'll end up at the best entertainment events at the wierdest hours, occassionally even the daytime. Sideways crawling urban spiders come and go, snatching bits of persona and culture, recirculate, and become part of the ecosystem after running up a phone bill, hopefully not yours.

Chicago is a hard town. There are passive aggressive art people and you have to book way in advance, but once you do the shows are good. They have talented people who just live in small culture pockets because there are so many of them and it's so tough and they maybe also don't care that much, after all they're in Chicago and it is some kind of ultimate city. The attacked sometimes commit suicide, the hungry sometimes leave. I had a fun show at Lower Links Hall and the Green Mill, an old Al Capone Lounge where they now have poetry slams; and also got to eat in a diner called Chester's that had Japanese American diner food - miso soup with hamburger floating around in it, fries with gravy on the side. The Macrobiotic people looked cautious and pale, and although they're right, the other ghettoes are more established and lively.

Montreal had expensive coffee and cheap hideouts; Williamsburg and Brooklyn have the best warehouse parties with bands playing and it can be pretty fun to hang out in without worrying about the immediate commercial and social value of the person you are currently bumping up against, but it's still close to Manhattan so people worry anyway.

Berkeley is where my mother lives in an apartment where rent has just been raised to $450, on a Social Security amount of $515. This worries me because all the food is organic and the chicken is free range, and a tomato at the Living Foods once cost $1.65. My mother can attend a movie rep. house on a senior citizen discount, and get the latest books from the Berkeley Public Library, but there is a chance that she will not be able to make it.

Rhode Island is where I grew up. I am fond of the yard I got used to, the small roads I walked on, but not of the years that went by there. North Carolina is where I also grew up. The land's flat, locals are odd and welcoming, at least in a surface way, but I saw a teenage girl cashiering at a store called Conners, with torn jeans and the right plaid shirt, and she looked at me because she had to but we didn't talk, and I knew she had nowhere to go.

Oh baby, slam it hard! Go right up that bunghole till you hit paydirt! Faster! Harder! Do you think Marx **really** *stood Hegel on his head or did he just blindly apply the Hegelian duality to economics. Ah! More! More! Deeper!*

Your snorting smile tells me you think this an unlikely monologue. Yet, you want it to be true. You want the same person who gives you sexual fulfillment to give you emotional fulfillment. And more! Why?

It comes from the urge to have just one person fulfill all your needs. It's ludicrous enough to ask that one person fulfill all your sexual needs, but your emotional and intellectual as well? Pul-ease!

Suzanne, the sexy MRR covergirl, complained that San Francisco suffers from a monogamy epidemic. Sexual one-personness, brought on by the AIDS plague, degenerates into the fantasy of a single sex partner/friend/intellectual stimulator.

It's not only San Francisco that suffers,

but the entire U.S. and possibly the entire non-Thai world. People don't talk about helping each other and providing important things for each other. Instead they talk about love. Love, that bogus idea that there is one special person who you should devote your life to.

Love and marriage. Love and marriage. Go together like a horse and carriage.

That's right. The idea that love goes with marriage —or even sex— is as relevant to the 1990's as a horse and carriage. But I still hear kids talking,

"Well sex is ok — as long as you're really in love. Marriage doesn't matter, but still there should be love."

And these are the liberals!

I blame Hollywood. In earlier times parents arranged marriages for their children. They were economic agreements to bring certain benefits to both families. Later, the bride and groom chose each other. But they still saw the union as an economic one. Hollywood killed all that.

"Darling, I love you that's all that matters."

"But you're a brain surgeon and I'm a men's room attendant."

"That doesn't matter. We're in love."

"But you're Jewish and I'm a black Muslim. Our parents will kill us."

"Nothing matters, but our love. We should get married."

These ludicrous fairytales elevate love to a religious plane. It can do anything, conquer any wrong. Anything is ok as long as you're in love. You can cheat, steal, kill or be killed in the name of love.

To be fair, it didn't start with Hollywood. Goethe wrote a story about young Mr. Werther. He killed himself because the girl he loved, married some one else. In typical German fashion, the book set off a wave of suicides among young Germans. Unfortunately, the wave ran dry too soon.

Today we suffer the combined results of Goethe and MGM. Horny young men and women have to convince themselves that they *love* the object of their lust. Then they can pursue their hormones. How many whispers of *I love you* have passed between folks who really mean *Jeez, you're a good fuck*?

Why should love have to do with sex any more than it has to do with eating or going to the movies? Why is sex anymore "intimate" than a deep conversation? Why is the *physical* penetration of another more important than the *mental* penetration?

"Romantic love" is so ingrained in our culture that we think it must be part of being human. It is evil. It causes so much hate and jealousy that if I could cut it out with a knife, I would. I'm not free from its effects. I grew up here too. I get irrationally jealous when someone I "love" even *talks* with someone else. The reason I'm better than you, though, is I know where it comes from. I don't rationalize my irrationality. I don't dress it up in high sounding moral terms. I don't make it noble.

Let's go back to the monogamy plague. When we want to associate with other people we look for intellectual stimulation. We look for the ability to have fun. We look for nookie. We look for someone who's emotionally reliable; who'll help us out if we're in trouble. Why do all these qualities have to be in the same person?

Didja ever notice how homos (except the women-haters) have best friends who're girls? Why? They're smart! That's why! Girls don't expect sex from them. Girls'll be honest. No games. No half truths. No lying for ulterior motives. Homos get emotional support from girls BECAUSE they don't get sexual support from them.

There would be fewer rapes if *both* boys and girls gave up on this one-person-does-it-all romantic love shit; if they began to realize there are different kinds of social intercourse. Rape is a crime of violence, but that violence might be born out of frustration.

Imagine the guy whose wife is a "fine woman." She takes care of the kids. She does wifey things like cook and clean up. BUT she's Italian. That means along with getting married she gets fat. She's no longer attractive. Or perhaps she's Jewish. Carrying on a long tradition, once married she stops having sex.

Now Giovanni or Sammy is frustrated. He's grown up in a culture that tells him his wife should take care of his sexual needs. He can go to a prostitute, but they're "bad women". Besides, he heard on TV he could get AIDS. The frustration builds and turns to violence. That violence becomes rape.

(Aside: I've already written a lot about rape. You know what I think. Still, the Kennedy trial deserves a brief comment. Again, I don't know whether the guy is guilty. I don't know whether the Kennedys paid the prosecuting attorney to act like a dork. That's not the point. The point is how many times are they're poor folks NOT able to hire fine lawyers or pay off the opposition. How many times are their public defenders plea bargaining consensual "rape" cases? How many guys are stuck in jail because of a girl's second thoughts? How many guys walk away free because the defense said the girl "brought it on herself" by simply acting sexy? It all could stop if we remove the laws against rape. We should prosecute VIOLENT ASSAULT whenever and in whatever form it appears. End of aside.)

Everybody needs affection. Everybody needs intellectual stimulation. Everyone needs a playmate. Most everyone needs sex. The same person doesn't have to be meet all those needs. Even one need can be filled by lots of different people. When we see this, we can begin to vaccinate ourselves against the monogamy/monosexuality virus that is decimating most of the world.

I know what you're thinking. At first it sounds fine, but what's gonna happen? Some folks'll get all the conversation and intellectual stimulation. Others'll get all the nookie! Sure that's a problem. Doesn't that happen now? I wouldn't be 42, five foot three, minutely endowed, balding and making these suggestions if I thought it would make things worse.

Things will get better; once the pressure is off; once folks no longer have husbands, wives, girlfriends or boyfriends; once folks no longer have *mates* who are supposed to fulfill all their needs— and fulfill them completely. Then they will open up to explore different folks and different opportunities.

Different people provide each other with different areas of fulfillment. Different people can also provide fulfillment *within the same area.* That is what's so appealing about bi-sexuality. During the mid-70s, thanks to the NY DOLLS and David Bowie, bi-sexuality became a fad. (I had already started in '71 when it was about as fashionable as leprosy.) Since then, creeping Reaganism and its cohort AIDS FEAR have made it less and less fashionable. Monosexuality and monogamy have come back into the fore. Many of the folks who call themselves bi-sexual, see themselves as a separate group. They want to be like homos or Negroes, proclaiming a special and unique "life style." I expect a demand for "Bi-sexual Studies" on campuses around the nation.

It's time we throw out this baby with it's dirty bathwater. "Bi" means two. Why stop there? What about masturbation? Transsexuality? Fetishism? Necrophilia? The myriad of consensual forms of sex beyond two. (There's a problem with "consensual necrophilia," but who would claim that the active partner hurt anyone?)

Let's take the label bisexual and burn it like the flag. People are *sexual*, that's it. It depends on your partner, your mood, and your ability what kind of sexual you are at any moment. You don't have to expect intellectual or emotional support from my sex partners. It's fine if you can fuck two hole with one prick, but it's not necessary. I could have sex with a Nazi, but I wouldn't want to count on one to help me out of a gas chamber.

I'm not in any group based on my sexuality— except the human race. Most of you, also members of the human race, are too scared to admit you're just plain sexual too.

ENDNOTES

—> As the first part of this long endnote, I'd like to give The Manacled, a great defunct New York Band, partial credit. The hefty lead singer put out a fanzine that included notes on *Fear of A Fat Planet*. When I mentioned the chubby Italian lady. I didn't mean her lack of attractiveness was justified. Like romantic love, thinness worship is an evil Hollywood trick. One I've also fallen victim to. That'll be a column sometime. There are a lot of really cool fat people. Yet FATNESS is the one area where it's socially ok to blame the victim. Nasty!

—>Record label (I mean what's actually stuck on the record) of the year: Bulge on Fudgeworthy records. It's a drawing —close up— of just what you would expect, with the hole in exactly the right place.

—>I just finished laying out the next NOTHING BUT RECORD REVIEWS. This is a special issue featuring *The Letters That MRR Wouldn't Print.* You can get one by sending me $3 cash. (PO Box 137 Prince Street Sta, NYC 10012). I've got some video reviews I didn't have space for. If you want them for

YOUR fanzine, you can have 'em in exchange for an ad. Just let me know.

—> Bravo to The Frogs. They're on their comeback tour. I just saw them in New York with an audience of almost a dozen. Jim Fouratt exposed them as incestuous brothers pretending they were heterosexuals pretending to be gay. Since then, they changed their act. They've added a bass player and touring a show called *Racially Yours*. The drummer brother shuffles on stage. His curly wig, hides the line around his blackface. Then enters the tall one. The barely balancing top hat adds to his length. The hat covers the line of his white face. He's painted his lips clown red. The new bass player is in a black leather jacket and pink wig.

The oven of life baked me this way. Sings the blackfaced one.

Yes, the new Frogs take every bleeding heart platitude and —like Marx with Hegel— stand it on it's head. *The cage is broken. It's written in the sky. In spray painted letters, the black dove must fly.* Songs like *400 years*, if sung by a real Negro, would bring tears to liberal eyes. It's The Frogs' genius to take the cliches, twist them into a ball, then shove that ball down your throat.

During their performance, a local Negro came into the club. He wears a long overcoat over a business suit. On his head (Dr. Gazork!) is a coon skin cap. Oblivious to the lyrics, he dances by himself in front of the stage, twirling and swooping to what he thinks is the beat. No, the band didn't hire him. They should have.

—> A couple months back I got a second letter about my column condemning Christianity. I'm going to answer it here. Christians torture me with their misology. It's time to fight back. The cross prayers say that God gave humans "free will." We can choose to do good or "evil." If we choose good, we go to heaven. If we choose evil, we die. That is, we go to hell. The Bible tells us that although we have free choice, *everybody* does evil and will go to hell. So God kills his kid. Now all we have to do is believe in him. Then we can go to heaven despite our sins.

The normal people among you will see the stupidity of this argument. For the Christians, I'll make it plain as the cross around your neck.

First: Who set up this situation? Who gave us the ability to do evil? Who created us so each of us would fuck up? Who created a situation where in order to redeem ourselves, someone had to die first? You bet! It was God.

Next: Do we have free choice? I'd like to make myself invisible so I can hang out in the girls' bathroom at CBGBs. Do I have the choice to do that? I'd like to teleport to Tokyo to visit my friends. Then I want to jump up, flap my arms and fly to Bangkok for a brothel tour. Do I have *that* choice? Of course not. We DON'T have free choice among everything. We only have free choice in a certain limited range. If God gave us those choices, why did he include the ability to "do evil." I'd gladly trade it for the ability to fly —especially if it would save me from hell.

Could you imagine a father setting spinach and ice cream in front of his young daughter?

"Listen," he says, "you are free to choose either one. But if you choose the ice cream, I'll kill you."

What would you think of a father like that? That is the Christian God. Even worse, how about that same father.

"Listen," he says, "there's your spinach and ice cream. I'll make the same offer to you every day. One day, I know, you'll pick the ice cream. But, you can prevent yourself from being killed. See, I just nailed your brother up on some wood pieces in the back yard. All you have to do is love your dead brother and me and I won't kill you. BUT if you don't, then you die."

Do you think a father like that deserves love? Yo Christians. Your God's an asshole!

—> I'm sorry I missed the INTERNATIONAL CHILDREN AND SE-NILE MEETING in Toronto this year. It was sponsored by the Kids Liberation Front, a child-run organization opposed to *compulsory schooling, Christian Religion Dogma & Morality, Compulsive heterosexuality, Couple relations* and a bunch of other stuff.

You can write to them at Postbox 810361, D-8500 Nuernberg, GERMANY. Send them five bucks and they'll send you their latest booklet. They really give the lie to this bullshit about how kids have no sexuality or adults "exploit" kids by having sex with them. No question about it. Adults exploit kids, but the main ways are through school, the church, and parenting. NOT giving pleasure.

—> I just found a leaflet calling for a demonstration against the *White Students Union* at the University of Minnesota in Minneapolis. They claim it's racist. Could you imagine demonstrations against a *Black Students Union?* Of course, there already is one!

—>I must be on every catalog list in the Northern Hemisphere. I could start my own recycling plant. So I barely looked at the one for a company called SHOCKING GRAY — until I saw the subtitle. *The Catalog For The Other 25 Million People.* Yes, it's things for homos! I don't mean dildoes and Jeff Stryker movies. I mean "Earth Day Cloth Napkins" (four for $24) and a marbled leather "Larru Bag" ($1375). How about a "His and His" or "Hers and Hers" ring set ($300 a pair)? It's the logical extension of the move by "gays and lesbians" to try to become as disgusting as heteros. Excuse my while I go gay bash with Johnny Noxema.

—> Well, well well. It seems as if the Supreme Court made the right decision. Eight to nothing too!! They voted down the *Son of Sam* laws that say a person convicted of a crime can't profit from books or movies about her exploits. I can't imagine the current court ruling for free speech. I bet there's something I didn't understand.

—> Speaking of the courts, I know there aren't many folks who would enjoy having me on a jury to decide their fate. Still for some reason I've been picked to be a juror four times in the last ten years. That's a lot, considering they can only call you once every two years. If you're not chosen, you wait another two years. This time it was federal court. I came prepared with my FIJA material. (FIJA, you remember, is the group pushing for an amendment to force judges to tell jurors they have the right to decide law as well as fact. Right now judges lie. I was going to defend my right to acquit the dope smoker, the pornographer, the gun owner, the prostitute, whoever they charged with a victimless crime. What kind of case did I get? A dumb lady who fell on the way home from work. She sued for half a million. And the fuckers settled out of court.

Anyway, if you're interested in information on FIJA, you should send a couple of dollars to them at PO Box 59, Helmville MT 59843. They're a worthy cause.

—> Speaking of good causes, have you heard about ADAM AND EVE? I don't mean those naked sinners in the Bible, but the company in North Carolina. They sell mail-order condoms, sex toys and porn videos —all in Jesse Helms back yard. And they fight for the right to do it. They've been victims of the Meese/Feminist coalition called *Post-Porn*. They've been harassed the company for years. Rather than move, these brave folks fought back —and won!

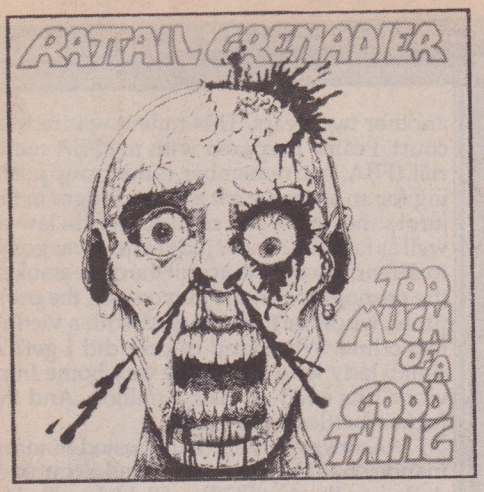
Now, despite my reputation, I'm shy. Actually I'm embarrassed to go into a store and ask for condoms. They're always too big. I'm even *more* embarrassed to ask "do you have something smaller?" ADAM & EVE is the perfect alternative. I just order the "Super Snug Fit" and I'm set. They're fast, reliable and they deserve support.

Send a couple of bucks for their sexy color catalog. (You have to tell them you're over eighteen. These *are* the nineties after all.) Write to ADAM & EVE, One Apple Court, PO Box 400, Carrboro NC 27510. While you're at it, you might compliment them on their bravery.

—> While you're stuffing envelopes with dollar bills you should send one to the *Libertarian Party of California*. They've got these handy little charts with a two dimensional grid on it. You answer some questions about *Personal Freedoms* and *Economic Freedoms* and you see where you fall on the chart. According to their standards I'm a Libertarian with Liberal leanings. I guess that's because I believe in the minimum wage, welfare and Social Security.

—> Got any money left? Send the rest to CITIZENS AGAINST PROHIBITION (International Square, 1825 "I" St. NW, Suite 400, Washington DC 20006). Their pamphlet supporting drug legalization is one of the best presented, non-hysterical arguments I've seen. If your teacher is giving you shit in those drug education classes, this is the material to defend yourself. These guys are great!

—> Also on the freedom front is a horrifying pamphlet called "Freedom of Speech Under Siege" published by the INTERNATIONAL SOCIETY FOR INDIVIDUAL LIBERTY, 1800 Market St, San Francisco CA 94102. They detail just how much the first amendment has been turned into toilet paper. Who would've thought that anything with *Individual Liberty* would be in San Francisco?



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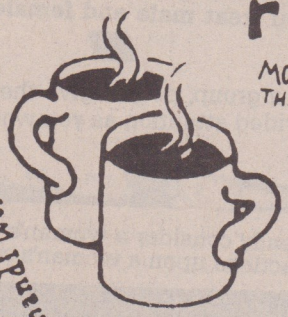

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Both Sexes: When men speak in a group, do you give them more attention then when a woman speaks? Do you give women the same undivided attention as you would with a man?

In group situations, do you really consider a woman's opinion to be of equal weight and importance as a man in the group? Do you make actions upon a woman's suggestions?

If you saw a fanzine, book, political literature or art work etc., with no author listed, would you automatically assume that they were done by a male person?

Heterosexual Women: When you start a new relationship with a boy/man, do you spend significantly less time with your female friends?

Women: Do you feel pressure to look attractive to validate your self-worth?

Women: Do you hide your aggressive or outspoken behaviors when other men are around?

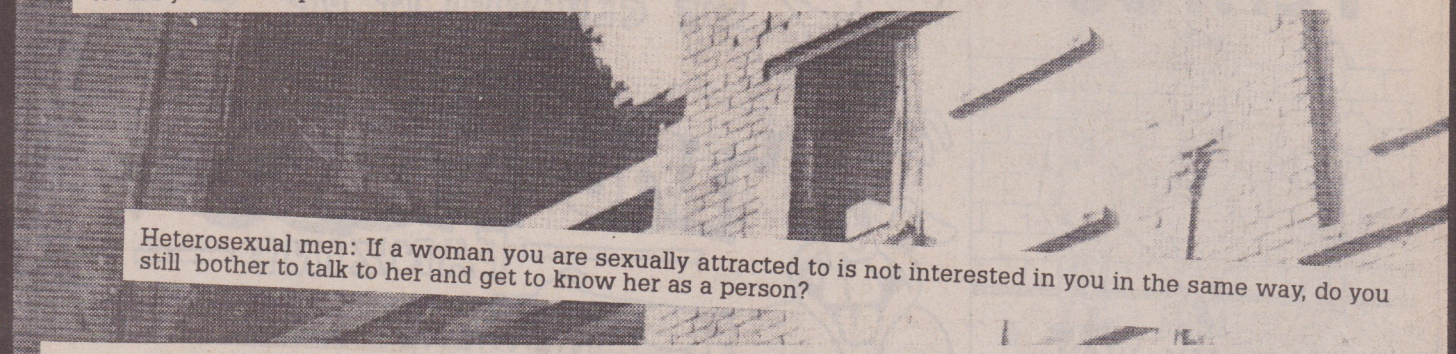
When you meet a woman or girl for the first time, are you genuinely first more interested in how she looks or what she has to say?

Heterosexual Men: Do you feel pressure from other men to make sexual conquests or to brag about fake ones or make sexual comments about women you know?

Heterosexual Women: Are you generally more interested in meeting men, rather then other women?

CONTRIBUTED BY:
BAY AREA EARTH UNBOUND, PO BOX 423592, SAN FRANCISCO, CA 94102

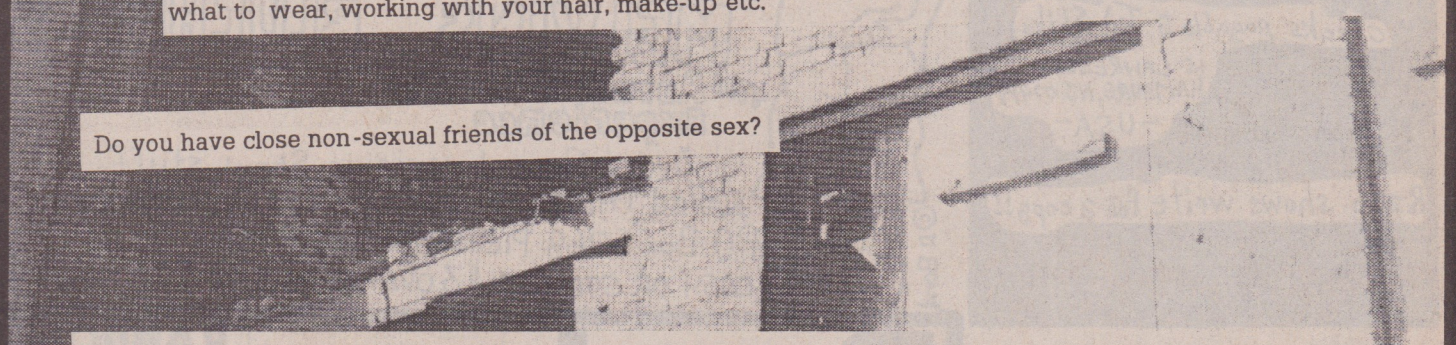
If you saw a band advertised and you went to see them and found out that all the members were female, would you be surprised at first or think it was unusual?



Heterosexual men: If a woman you are sexually attracted to is not interested in you in the same way, do you still bother to talk to her and get to know her as a person?

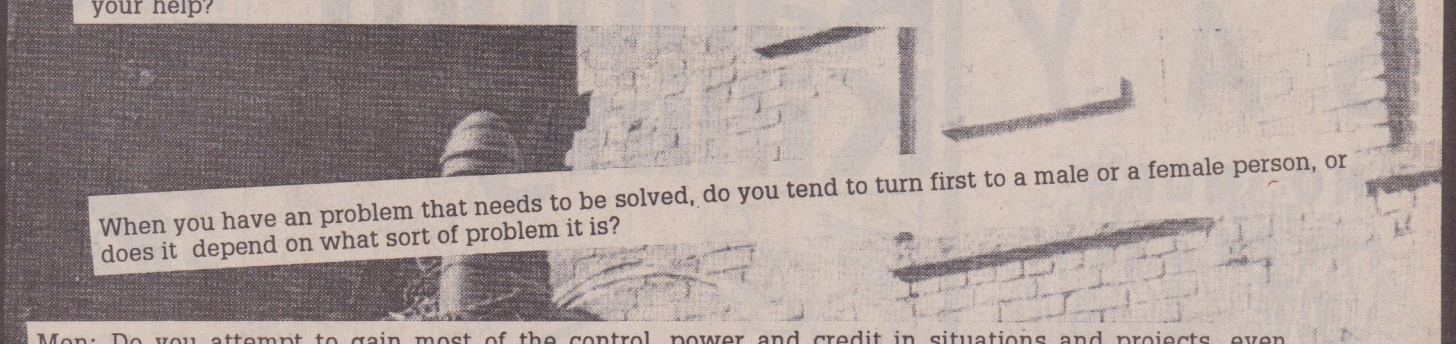
Do you tend to talk about emotional, family and love issues with women more then with other men? Do you save more logical, argumentative topics for discussions with men? And are their opinions about issues and philosophies more important to you?

Women: Do you sometimes become obsessed with your appearance-- spending a lot of time figuring out what to wear, working with your hair, make-up etc.



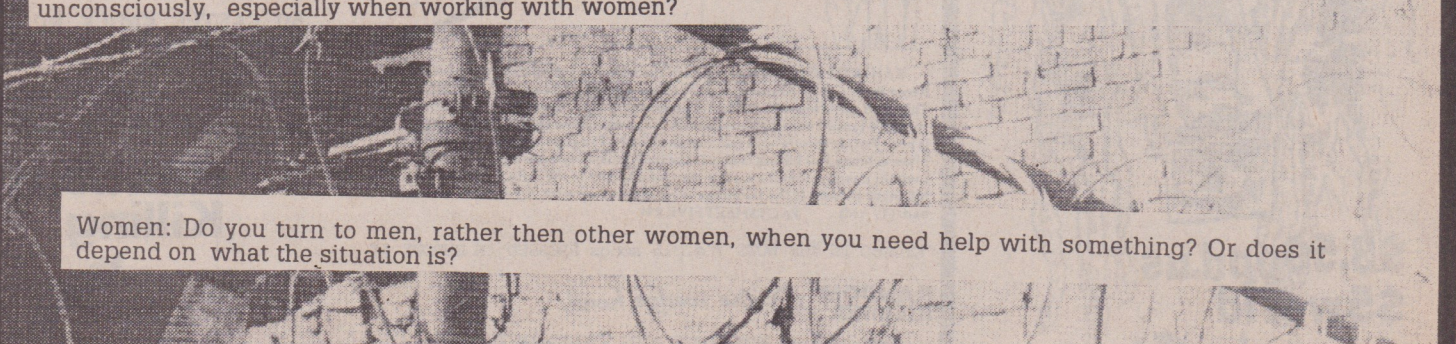
Do you have close non-sexual friends of the opposite sex?

Men: Do you help women, come to their rescue automatically, without first asking if they need or want your help?



When you have an problem that needs to be solved, do you tend to turn first to a male or a female person, or does it depend on what sort of problem it is?

Men: Do you attempt to gain most of the control, power and credit in situations and projects, even unconsciously, especially when working with women?



Women: Do you turn to men, rather then other women, when you need help with something? Or does it depend on what the situation is?

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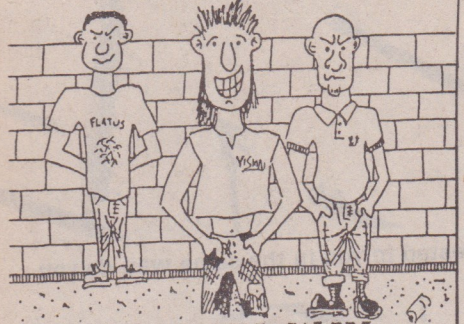

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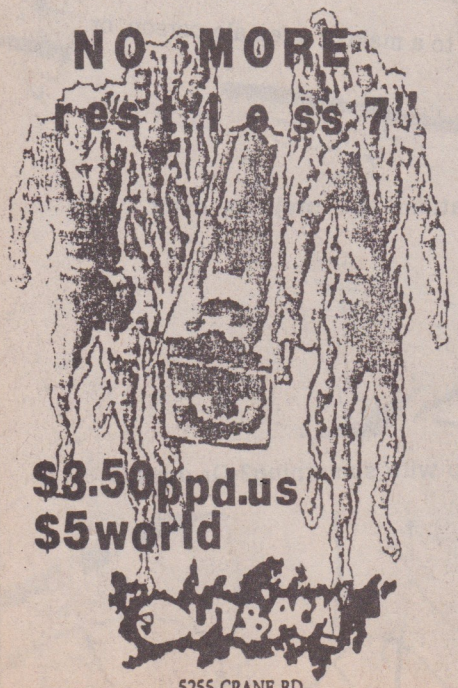

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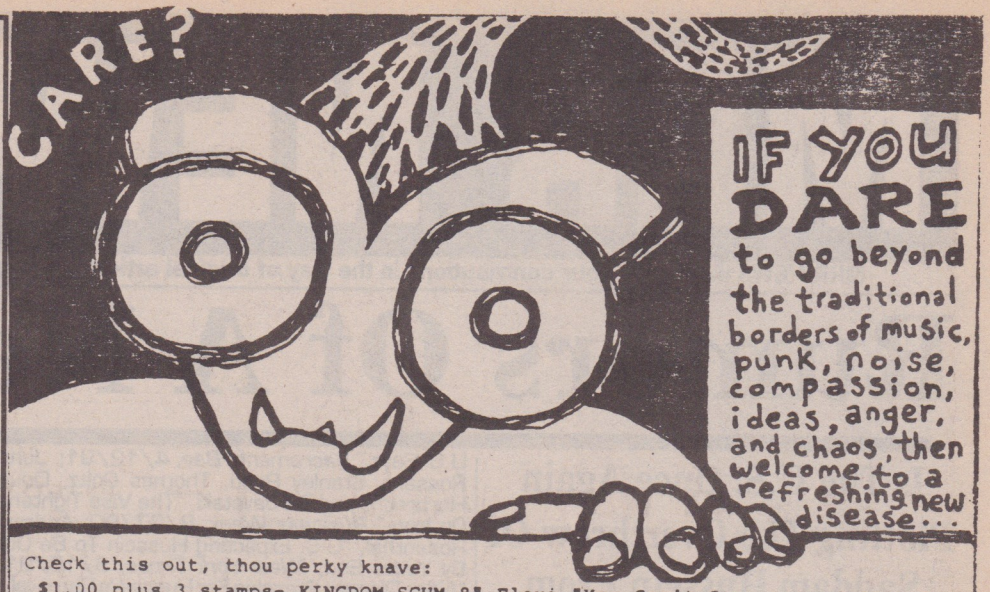

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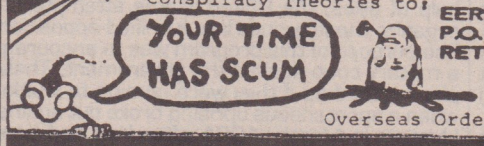

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MRR NEWS

FEBRUARY, 1992

Page 1

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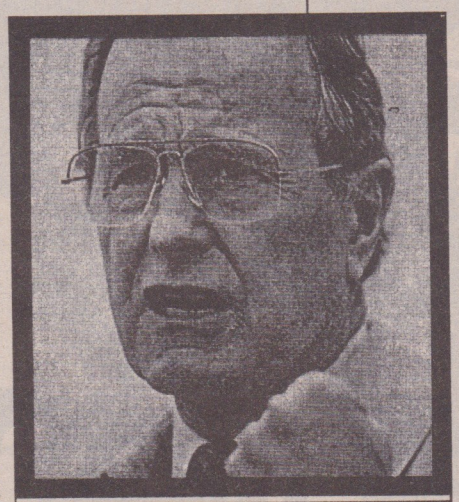
Rumors Of A New Coup

Is The U.S. Once Again Plotting The Overthrow Of Saddam Hussein From Power?

By Joel Wing

Despite failed attempts in the past, the U.S. might once again be plotting the overthrow of Saddam Hussein. Press reports claim that the new effort is the product of President Bush's concerns over domestic criticism and fears that the Democrats might use Hussein's continued presence in Iraq in the 1992 elections. Bush cannot be looking forward to much success, however, since his new plans are opposed within his own administration and only mimic past efforts that have failed to oust the Iraqi government.

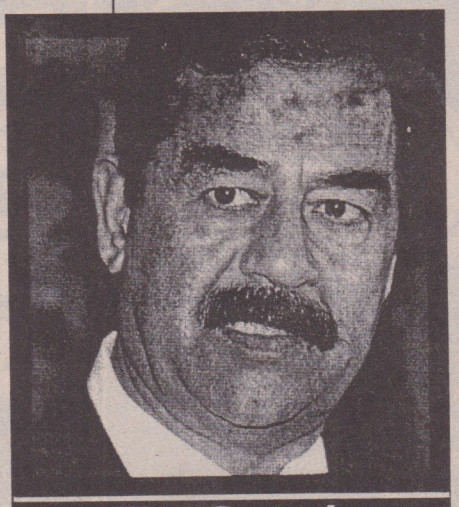
The main advocates of a new destabilization program have been the National Security Council, Senate Democrats and President Bush himself. Current U.S. policy towards Iraq consists of economic sanctions meant to cripple the economy and cause domestic discontent against the government. Sanctions have been a mainstay of U.S. policy since Bush ordered Hussein's overthrow two days after Iraq's invasion of Kuwait in August, 1990.



Bush Continues To Advocate . . .

Presently, there are three plans being considered by the Bush administration for a more aggressive effort against Iraq. The first is the provision of aid and training to Iraqi rebels. The second is to encourage dissent within the Iraqi army for a possible coup, and the third, is to help establish a provisional government by Iraqi rebels in the northern part of Iraq now under U.N. supervision. All but the third scenario, however, have been tried and failed by the United States. (David Hoffman and Dan Balz, "Bush vows invasion to be reversed, "*Oakland Tribune*, 8/6/90; Doyle McManus and Norman Kempster, "U.S. Hopes to Provoke Coup," *S.F. Chronicle*, 2/27/91; Leo Rennert, "Iraq rebellions aided Saddam, U.S. Says," *Sacramento Bee*, 4/12/91; John Rossant, Stanley Reed, Thomas Goltz, Doug Harbrecht and Bill Javetski, "The Vise Tightens On Iraq," *Business Week*, 8/27/90; Andrew Rosenthal, "U.S. Expecting Hussein To Be Out By Years End, "*New York Times*, 3/18/91, "Aides Discuss Pressing For Hussein's Removal," *New York Times*, 2/25/91; Gerald F. Seib, "Bush Is Returning To Previous Policy Of Iraq Sanctions," *Wall St. Journal*, 4/22/91; R. Jeffrey Smith and John M. Goshko, "U.S. mulls overthrow of Iraq leader Hussein," *Oakland Tribune*, 11/25/91; *U.S. News & World Report*, "Skeptical brass," 12/9/91)

Immediately after President Bush ordered the overthrow of President Saddam Hussein in August, 1990, U.S. intelligence agencies began making contact with Iraqi dissidents. With the help of allies, the United States attempted to organize these groups into a unified opposition. The purpose of this program was to encourage a military coup against the government. These plans looked as if they were coming to fruition when a spontaneous uprising broke out against Hussein in March, 1991 after Iraq had been forced from Kuwait.



. . . The Overthrow of Saddam Hussein

The U.S. provided tacit support to the rebellion, and gave aid to the Kurds. Rather than causing dissent within the government, however, the U.S. efforts led the military and ruling Baath Party to rally around Hussein. Thus, new U.S. efforts to assist the Iraqi rebels or attempt another coup cannot be expected to have successful outcomes. (Jack Anderson, "Is Hussein assassination possible?" *Oakland Tribune*, 8/26/90; AP, "CIA Reportedly Got OK to Help Iraqi Rebels," *S.F. Chronicle*, 4/4/91; Lisa Beyer, "Seeds of Destruction," *Time*, 3/18/91, "Wanted: a Strong Leader for a Broken Land (Not You, Saddam)," *Time*, 3/25/91; Jonathan Broder, "U.S. policy on Iraqi chaos," *S.F. Chronicle*, 3/31/91; Stephen Budiansky, Louise Lief, Bruce B. Auster, Kenneth T. Walsh, Richard Z. Chesnoff, David Makovsky, Carla Anne Robbins, Jihan el-Tahri and Gordon Robinson, "The real target?" *U.S. News & World Report*, 2/18/91; Allan Cowell, "Kurds Assert Few Outside Iraq Wanted Them to Win," *New York Times*, 4/11/91; Edward Epstein, "Who'll Come After Saddam?" *S.F. Chronicle*, 9/13/90, "Turning POWs Into an Army," *S.F. Chronicle*, 4/11/91; Thomas L. Friedman, "The Rout Bush Wants," *New York Times*, 2/27/91; Hoffman and Balz, *Oakland Tribune*, 8/6/90; Youssef M. Ibrahim, "Two Foes of Hussein Say Opposition Is Weak," *New York Times*, 3/5/91; Al Kamen and Ann Devroy, "Saddam Grip on Iraq Looks Firmer Than Ever," *S.F. Chronicle*, 4/20/91; Laurie Mylrie, "Led Astray by the Saudis in Iraq," *Wall St. Journal*, 4/10/91; Rennert, *Sacramento Bee*, 4/12/91; Steven V. Roberts, Kenneth T. Walsh, Louise Lief, Douglas Stanglin, Jim Impoco, Carla Anne Robbins, David Makovsky, Richard Z. Chesnoff, Jeff Trimble and David Lawday, "George Bush, diplomat," *U.S. News & World Report*, 9/10/90; Andrew Rosenthal, "Bush Says Saddam Is Violating Cease-Fire in Attacks on Rebels," *S.F. Chronicle*, 3/14/91, *New York Times*, 3/18/91; *Sacramento Bee*, "Stern U.S. warning to Iraq: Don't fly combat planes," 3/16/91; Elaine Sciolino, "Saudis Gather Ousted Iraqi Officials," *New York Times*, 2/22/91, "Radio Tied to U.S. Urges Iraq Revolt," *New York Times* 4/16/91; Patrick E. Tyler, "Stirring the Iraqi Pot," *New York Times*, 3/21/91; Michael Wines, "Kurds Were Counting On U.S. Help," *S.F. Chronicle*, 4/6/91

The last proposal, support for a provisional government, also lacks strength. The United States' European allies have said that they would not support any moves against Hussein as long as Iraq continues to comply with U.N. inspections and oversight. Turkey is also against the creation of a breakaway government in northern Iraq, since it might encourage Kurds in Turkey to do likewise. The Iraqi opposition is also in a state of disarray, and has little chance of successfully proclaiming a government or being able to maintain it. (Smith and Goshko, *Oakland Tribune*, 11/25/91)

Lack of support for a new effort against Hussein goes beyond just America's allies, but also lies within the U.S. Administration itself. The Pentagon and CIA are not enthusiastic about new attempts to overthrow the Baghdad government. Neither believes that the U.S. has enough influence over internal Iraqi politics to

IRAQ Continued Page 2 Col 3

Cops Riot In Orange County

On Saturday, Nov. 16, 1991, there was a combination birthday party/benefit show for the Navajo tribe under siege at Big Mountain, Arizona, which was held in Hart Park in Orange, California. There were a half dozen tables set up, including that of Food Not Bombs of Long Beach, which sponsored the event and served free food and condoms, and which informed people of the oppression that the U.S. gov't and Peabody Coal are bringing down upon the Native Americans of Big Mountain. There were also several speakers who talked about the attempted forced relocation of the Navajos. Several local punk and alternative bands played, including DOGMA MUNDISTA, DYCHRONIC MIRROR, Seth from GARBLECRAT, AUTONOMY (ex-MEDIA CHILDREN) TOTAL CHAOS, and an Indian Drum Circle.

All was going well until around 6 p.m. when officers and sergeants Arona, Jensen, J. Marchest, Jett, & K. Roberts appeared on the scene and went around to the back of the open-air amphitheater, snuck inside the door, and turned off the power. They did not announce their presence to us, tell us why we were being closed down, ask who was in charge of the event, or give an order to disperse. When asked why the show was being closed down, they originally refused to give an excuse, but when pressed they said that there was "a fire in the bathroom that was already out, drinking and drugs in the park, etc." Why didn't they just cite these people for such evil violations of their precious laws and leave us alone, like they would have done at most "normal" concerts is unknown, but instead, they made the rest of the crowd pay for the victimless "crimes" of others.

Rather than negotiate, officers Jett and Arona slammed the door on the event promoter, Camille Ortanez, as she attempted to show them her permit and explain that one of the park supervisors had given her verbal permission to keep the power on until 7 p.m., since they were two hours late in setting up. Instead, they decided to shut it down. When Joe, from TOTAL CHAOS, who were on stage, went behind the door to see what was happening, the cops turned off the video camera that they had brought to video tape the riot, grabbed him, and closed the door. The people on the other side could hear the thumping & pounding of Joe going on behind the door and got nervous and tried to open it. The cops then called for a 40 car, 100 cop back-up of the Santa Ana Police Dept. who showed up as Joe was being dragged away. People couldn't stand it anymore and surged forward, yelling and some throwing bottles, as the cops clubbed people, chased them, and arrested others, including Chris from RESIST AND EXIST, Brandon Stolz, and myself. Stolz, a minor, were put in the back seat of a squad car with an adult (Joe) & were not read their Miranda Rights until after arriving at the police station. Chris was told to admit to something he had not done (throwing a bottle) and I was not read my Miranda Rights until 2 HOURS (!!) after being arrested and processed. In between I was informed by officer Roberts that I was already guilty, they had it on video, and so I might as well just admit it.

Meanwhile, spokespeople for the police denied the riot or arrests ever happened until 2 days after the event (see OC Register, Nov. 18, 1991) They had fucked up bad and they knew it - they didn't give an order to disperse, arrested several people on false charges, violated individual's rights and their own laws. We have many witnesses, and even our own video tape of the whole incident to testify and use against the cops, which they know about and which is why they are trying to fight this all the way. The cops also have their own video tape of the incident, which shows their guiltiness, but in order to get a copy of this "evidence" you have to pay them for it, and they also get the "right" to edit out the incriminating evidence against themselves.

A few notes on my own situation: while being processed at the City of Orange Police Dept. my life was threatened several times and they continually forced me to admit to a crime, before my rights were ever read to me. Comments such as "we'll make sure and put you in a tank with some big black homosexuals" (Officer F. Kelly, Badge #978) were common. One woman who was allegedly arrested for having sex on the lawn was continuously sexually harassed - "why don't we go in the back room and you can show me what it is that exactly you were doing" were common, and eventually, the woman was reduced to tears. The cops treated the whole thing as a football game - "did you see so-and-so whaling on that one guy!"

While being processed at the OC Jail I was again continuously harassed. When asked about my arrest and why I "assaulted a cop" I refused to talk and was told that "once you walk through that door you have no rights. If you don't answer my questions I will hit you." This was said while 4 or 5 officers encircled me in the OC Jail. When I told them I was innocent and had been falsly charged, they said that only guilty people come to this jail and once I walked through the door I was guilty.

After spending 3 1/2 days in the jail on false charges (the only sympathy and support I ever got were from the fellow inmates, who shared their stuff with me, gave me tips on my trial, and told me how to work my way through the jail system.) I was finally released on a $5,000 bail, lowered from $10,000. The two juveniles, Chris and Brandon, were released after 4 days, and Joe was released on OR during the night of the cop riot.

I was originally charged with one felony and 5 misdemeanors, including assaulting a cop w/a deadly weapon, resisting arrest, at the scene of a riot, etc. But knowing that they had fucked up bad, it appears that they have already dropped the felony without even a huff.

We hope that we won't have to go to court to prevent a jail sentence, but our lawyers and phone bills are still very expensive (public defenders are free but are usually worse than cops and don't care what happens to you.) so if you could in ANY WAY possibly help us with money, spreading the word, etc. that would be great. We're also trying to get a benefit show going to raise money so if your band is interested, that would be great, or if you know of a cheap place to have it in Southern California, that would help. If you were at the riot and are a witness, have photos of it that we could use, etc. that would be great if you could help us in some way.

For more info about the case call Tin-Ear at (714) 647-2307 (who has helped out immensely with research, getting down cops names before the whole thing went down, going to the trials and supporting the juvies arrested, etc.) or write to him at BOX 2246, Anaheim, CA 92814. or write to me, S.M. Steppenwolf at BOX 4472, Long Beach, CA, 90804 -0472. You can make checks out to Scott O'Dierno.

IRAQ

From Page 1 Col 3

allow for any of the proposed plans to succeed. Officials in the State Department are even more resistant having stated that the idea of a revitalized effort to oust Hussein is "stupid," "out of touch with reality," and "Ollie North adventurism." With opposition coming from within and without the government, President Bush is not presented with an encouraging picture for his plans. (Smith and Goshko, *Oakland Tribune*, 11/25/91; *U.S. News & World Report*, 12/9/91)

Despite these difficulties, it appears that the President Bush is pushing ahead with new schemes to oust Hussein. The recent press reports, however, could be government leaks meant to silence critics and create the impression that the U.S. is doing something to deal with Iraq. Reviewing past efforts, it appears that the U.S. has no real hope for success anyway. Past U.S. attempts at a coup have failed, the Iraqi opposition is weak and fragmented, the U.S. has no real influence over the internal situation within the country, and the likely successor to Hussein would be just like him. The most likely course for the U.S. to take is to continue with sanctions and starve the Iraqi populace into submission, while Hussein remains in power.

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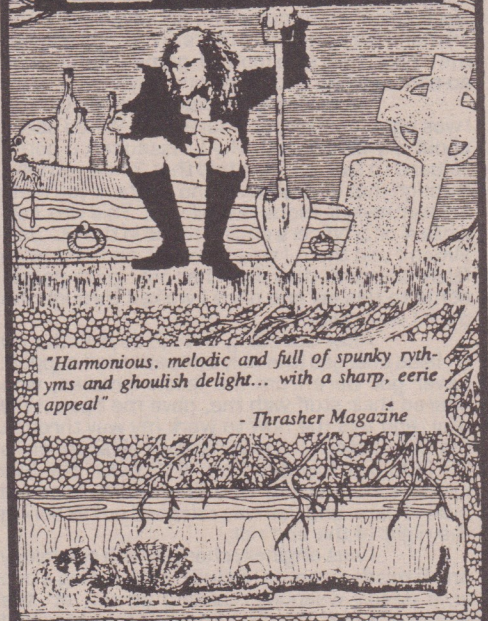

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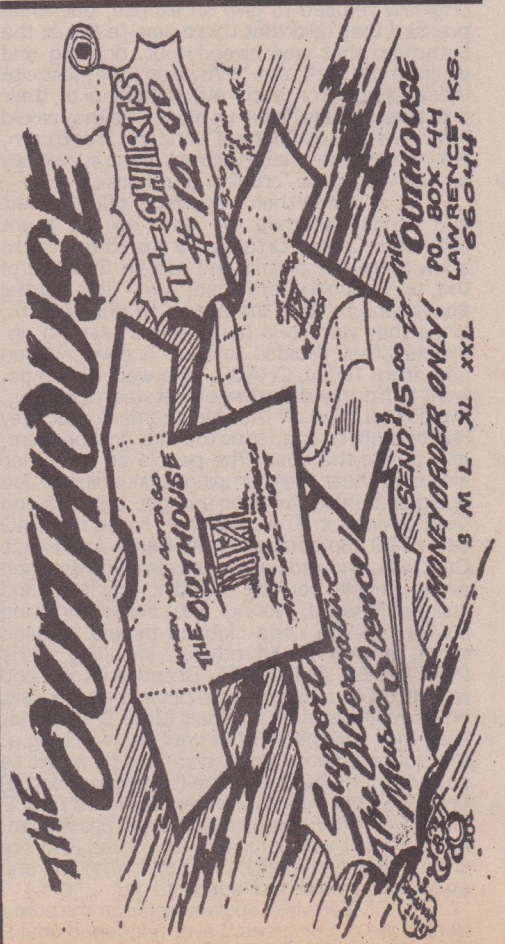

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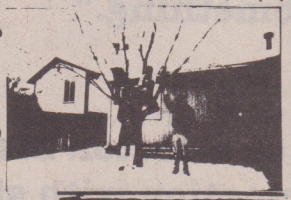

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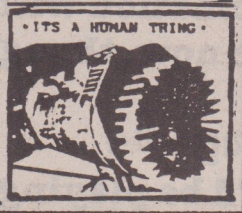

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WHATS THE SCOOP ?

By Michelle Belacic

This month's question:

When you were young (about ten), what did you think you'd be doing at this time in your life?

Andrew Ataie "Jeronimo", age 21

"Well I was In Hawaii when I was ten, so I probably thought I would be surfing or something. I was surfing when I was ten... or doing nothing, I'm not sure, maybe painting or something."

A-me, age 20

"I wanted to be a stripper or a doctor. Me and my best friend always had this facination with strippers. I wouldn't be either of those now, though."

Allen Scott, age 24

"I thought I'd be playing with Star Wars action figures, no, honestly, when I was ten I thought I'd be a big, cool, rockstar, like one of the guys in Cheap Trick or one of the members of Kiss or somethin like that."

Mike Stan, age 19

"My parents had me convinced that I'd be a scientist or something like that, so I guess I thought I'd be in college studying to be a scientist right now, but I'm not. So there!"

Karen, age 19

"I thought I was going to be an airforce pilot. I wasn't into the competative part of it all, I just wanted to fly and go fast. Just for the speed of it all, the adrenalin."

Jasper, age 30

"A politician. A socialist politician...but only for a little time, maybe, over dinner one night with my father, I thought I'd be a politician and give lots of money for education- lots and lots of money for education and hospitals- and have a three day week."

WHATS THE SCOOP ?

Kevin Dill, age 25

"I figured that by the time I was eighteen I'd be out of my house and I'd be a mailman. I always wanted to be a mailman because you get to carry mace and I always thought that driving those trucks was really neat because the seat is on the other side."

Mark, age 22

"I wanted to be a she-male and a junkie...and I'm both!"

Phil, age 27

"I really didn't have a clue. I had no sense of direction whatsoever. I hadn't started playing guitar yet. I liked muslc, but I had no idea of what I wanted to do. Maybe an engineer or something uninteresting like that."

Trotsky, age 26

"I wanted to be a farmer. My old man is a farmer, I grew up on a farm, so I was well into farming. Then I got into playing drums and I joined the Subhumans and that took off pretty quick, so, I thought "fuck going into farming, I'll do this instead!".

Pete, age 28

"My parents wanted me to join the army. I didn't want to do anything until punk rock came along...what can I say?"

Dick, age 30

"My image of people who were thirty when I was young was they were pretty old, you know,very stable usually got a family, got married and kids and I didn't really look forward to being thirty at all, but I never imagined myself in any sort of future situation."

John, age 20

"I thought I'd be a buisnessman, making money and fucking people over."

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photo by C. Toliver

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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (SD) Swave Dave, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux. (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (MM) Mike Mcniel, (TM) Timojhen Mark, (SM) Smelly Mustafa, (BR) Bruce Rochrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yo

At the recent MRR staff meeting, it was decided to begin a few reviews of CD-only releases, an addition I detest, but that's what the consensus determined. Also, the idea of beginning tape reviews again came up. Two in-house staff people committed to doing them, but given the tidal wave of cassettes we'd receive, it was decided to wait until we had at least 5 people to take over the task. If there are any knowledgeable reviewers living in the Bay Area who want to make at least a 1 year committment to this nightmare, get in touch with Chris Dodge c/o MRR. Thanks, Tim

A.G.'s - "Cirkus Berzerkus" LP
More of that SAMOANS catchy pop hardcore with a geeky GREEN DAY feel to it. Can't help but like it. (TY)
(Forefront Records, 280 Fairmount Ave, Chatham, NJ 07928)

ANTISEEN - "Here Today, Gone Tomorrow.../The Witch"
A nightmare record for fans as this limited live/outtake thing will not be readily available stateside. Good sound on the live side (a RAMONES cover and one original) while the flip (a remixed outtake from their '84 debut) is a long, slow grinding thing that sounds like little else they've recorded. (BD)
(Fuck Yourself, Romerstr 225, 6900 Heidelberg, GERMANY)

ANTISEEN - "It Looks Good .../Fuck All Y'all"
It's a fine line between their great and so-so material and this unfortunately is closer to the latter (would have been the worse two tracks on their recent album). Still, I paid money for it and would buy their next ten singles without hearing them. (BD)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

ARMIA - "Legenda" LP
Fast paced Polish punk/thrash with driving guitars, raspy vocals and a slight metal edge. Well played and if that's your cup of tea then you should like this. (KK)
(Wifon Records, POLAND)

ASTROZOMBIES "The Meat Grinder of Our Corruption" EP
An odd one here. Jangly light goon-pop into ultra-distorto noise trash with an early BLACK FLAG guitar buzz. Nice and nasty. (WG)
(Community 3, 438 Bedford Ave., Brooklyn, NY 11211)

AVERSION THERAPY - EP
An Australian band who remind me of an early German band (especially the vocals and choppy tempo). UK influences come through more noteably on side two rounding this out as an European experience. It's great to hear hardcore devoid of US influences. Well done. (MM)
(c/o Jerry, 17 Glover St., Sth Oakleigh, 3167, Victoria, AUSTRALIA)

BLITZ - "Killing Dream" LP
After mulling over the average Link packaging (none), I endured listening to a band I used to respect pretend they were THE CULT. Not for me. (TM)
(10 High St., New Mills, Stockport Cheshire SK12 4AL, ENGLAND)

BRUTAL OBSCENITY - "Dream Out Loud!" LP
They're about as brutal as "The Hobbit" and as obscene as Pat Boone. I don't get it. Are they kidding? The music is well produced moshcore that would feel right at home in NYC, although these five hail from the Netherlands. However, the lyrics could have been lifted from fairy tales for all I know. How about "Elfs giving me warmth & compassion" or "I love the hippos & I love the moon"? For thrashing punks who secretly love Winnie The Pooh. (CD)
(Pres. Steynstraat 153, 2021 VD Haarlem, HOLLAND)

BURNING HEADS - "Reds/Beggar"
Two really good songs from this French outfit. Fairly standard melodic hardcore, but with more of an edge than I expected due to the galloping rhythms and somewhat metallic guitar. Vocals in English. Free with issue 4 of Flying Charentaise. (DS)
(Bourouf Salem, 2 Passage Basfroi, 75011 Paris, FRANCE)

CARLOS - EP
So, is CARLOS a guy or a band? I don't know, but it is a nifty little record. "Saturday" and "O.K." are my faves with the pop sensibilities and quirky timings. The production kinda stinks, but the melodies still shine through. Neat. (LH)
(Big Rehad Records, PO Box 1133, San Mateo, CA 94403)

CARNIVAL OF SHAME - "Tortured" LP
Hot dogs a rocking with extra cheese!! Vocals are a bit like DANZIG. Straight forward rock&roll with guitar licks we've all heard before. Well this ain't punk, maybe they should move to L.A. and play at Gazarios!!! Nice package, comes with lyrics, photos, & a full color poster. This is full on thick neck rock! (SM)
(Burnin' Records Inc., 606 South Tenth Street, Philadelphia, PA 19147-1918)

CARNIVAL OF SHAME "Happy Alcoholidays" EP
Punk Xmas records-love 'em or leave 'em. I can't really decide how I feel about them either. Here these guys tackle "White Christmas", "The Grinch", and a few more, with are delivered well, but a tad obnoxious. (WG)
(Burnin' Records, PO Box 15909, Philadelphia, PA 19103)

CAUSTIC SODA - "Subtle Change" EP
A mostly all-female garage band that's got the low, painful sound combined with too sung vocals for such a raw musical approach. (TY)
(Rainforest Records, 8855 Holly #110, Wilsonville, OR 97070)

RECORD REVIEWS

CHEATERSLICKS - "I'm Grounded/ Can It Be?"
They really got the guitar sound down on this one- the distortion is right on the verge of white noise so it sounds like maybe six (rather than six hundred) guitars are going off in different directions. The songs (both covers) are top-notch too. Raging, and their best yet. (BD)
(In The Red, PO Box 49583, Los Angeles, CA 90049)

CICATRIZ - "4 Años, 2 Meses, 1 Dia" LP
Melodic punk that's got a '77 beat and a bit too much of pre-punk '70's retro-rock guitar. Actually, it's kept to a minimum, but I still feel it mars an otherwise very enjoyable release. (TY)
(Zika Records, SPAIN)

COLORED GREENS - "White Out" EP
Unnerving sounds with some sort of message. Rock riffage mixed with EX style dischord. Best part of this band is the use of the french horn. Makes some great tones on the first tune. Nice change of pace. Solid record, though it would be to their benefit to use more horn. (LH)
(Community 3 International, 438 Bedford Ave., Brooklyn, NY 11211)

COPSHOOTCOP - "White Noise" LP
If you haven't acquainted yourself with these guys from their now-gone "Consumer Revolt" LP, here's another chance and you best not pass it up this time. COPSHOOTCOP mix almost BIRTHDAY PARTYesque bass grooves, tribal percusssion, weird sampled bits, powerful guitar grinds, creative political and social lyrics, and ominous vocals, creating an intensely original and moving sound. Actually, this record seems a tad more rock-based that their first, but is still unconditionally recommended. This, along with the UNSANE album, is among the best of 1991. Tracks to watch for: "Traitor/Martyr", "Heads I Win, Tails You Lose", and "If Tomorrow Never Comes". Incredible. (WG)
(Big Cat, PO Box 855, Radio City Station, New York, NY 10101-0855)

COUCH POTATOES - "Disturbing Foresights" EP
4 songs of slowish dirge punk which at times reminds me of a JEFF DAHL/DANZIG project. Unremarkable - comes with issue #6 of *Couch Potatoes* fanzine. (LD)
(Stiching de Wijde Wereld, PO Box 39, 1713 ZG, Obdam, HOLLAND)

CREEPING ILLNESS - "Beat On Iraq" EP
Taking the RAMONES' initial idiocy one step further, this is a hilarious retardo record that will appeal to the Jeff Bale in all of you. (TY)
(Forefront Records, 280 Fairmount Ave, Chatham, NJ 07928)

CROSSED OUT - EP
In the true tradition of a Slap-A-Ham release, you get a raw, loud, whirlwind, political grindcore band that reminds me somewhat of a cross between NEANDERTHAL and SORE THROAT. Five Crusty points if you buy this today. (SB)
(Slap-A-Ham, PO Box 420843, San Francisco, CA 94142-0843)

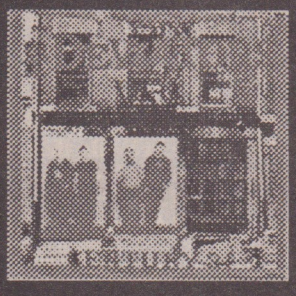
CROWBAR MASSAGE - "Training Wheels/My Life"
More on the experimental post-punk side of music. This seems like a demo of a jam session where noisy cacophony is the rule and a few words repeated over the chaos is the exception. Possibly trying to put the band name into an aural explanation? (MH)
(Funky Mushroom Records, PO Box 100270, Brooklyn, NY 11210)

CROWS - "Crow Bar/Low Brow"
This is the first of the new Amrep "Research and Development" series, coupling a new band and a new artist on a picture disc format: a good concept. First off, the full color illustration by Kozik on the disc is really nice. Musically, THE CROWS lay down a jazzy BIRTHDAY PARTYesque groove with CRAMPSy vocals that swings with the best of 'em. Great package. (WG)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

D.O.A. - "Greatest Shits" LP with 7" EP
A 22-song compilation of D.O.A. miscellanea including all the tracks from "Triumph Of The Ignoroids," and a few previously unreleased things. Tracks are included from at least 8 different releases. The 7" has cover versions of 3 "Classic Rock" tunes. This makes a fine companion volume to the essential "Bloodied But Unbowed". (MC)
(QQRYQ Productions, PO Box 45, 02-792 Warszawa 78, POLAND)

DELIRIUM TEMENS - "Bilbo Suzenean 91-5-24" LP
A well-recorded live LP from this Basque band. However, for the most part the songs are too long and uninteresting, with spacey FLOCK OF SEAGULLS guitars and FALL-like vocals. (KK)
(Esan Ozenki Records, Nafarroa 60, behea, 5. atea, 20800-Zarautz, Gipuzkoa, SPAIN)

DEPARTMENTO B - "The Hidden Side Of The Beach" EP
With songs like "Voodoo Surfers" and "Bloody Beach" you would probably guess this was "specially for psycho-surfers" as it sez on the sleeve. Heavy accents add to the fun. (BD)
(no address, SPAIN)



THE DEVIATORS - "Century 21" EP
Main track is a classic punk tune complete with "woah"s and all. Brings to mind the old Canadian SUBHUMANS. "Let It Go" is also pretty cool pop punk with great singing. In fact, a pretty great record all around. My fave Skene release in a while. (LH)
(Skene! PO Box 4522, St. Paul, MN 55104)

RECORD REVIEWS

DRIVE LIKE JEHU - LP

There are many new exciting bands hailing from San Diego. Among these is DRIVE LIKE JEHU. Including former members of PITCHFORK, this project progresses on that sound. Intense, driven music with tight crackling noice. This record reconciles the balance between noise, rawness and tight, calculated precision timing that is loose yet whole sounding. The songs' dynamics lure you in with head-shaking gooves and then smack you in the face with a barrage of feedback. Overall I'm reminded of FUGAZI in this record's ability to push the defined boundaries. (MK)
(Cargo Records)

EXTREME NOISE TERROR - "Phonophobia" LP

Finally, a record I'm excited about. This has been on the turntable almost every day since it got here. Don't worry, they're more chaotic and unruly than ever, with UK stench-core as only ENT could do it. (SB)
(Vinyl Japan (UK) LTD., 281 Camden High St., London NW1 7BX, ENGLAND)

FACE OF DECLINE/BIG MOUTH - split EP

A four song EP FACE OF DECLINE have two really pleasant pop punk tunes that have buzzsaw guitars, total hooks, and great vocals. BIG MOUTH reminds me at some points of ALL minus the fluff and wussy vocals - kind of their more "artsy' stuff. It's good, but I prefer FACE OF DECLINE who are really, really good. (LD)
(Fetish Records, 1754 Star Cove, Corpus Christi, TX 78412)

FASTBACKS - "Now Is The Time" EP

Some old demo tunes here. It's amazing how a tight pop punk band can even make a four track recording work for them. All three tunes are big time winners with nifty singing and incredible guitar stuff. Real cool looking cover too. Great all around. (LH)
(Dedbeet Records, PO Box 494, Verdego City, CA 91046)

G-ZET - EP

A "boot" with two instrumental cuts and two vocal ones - the latter being the better. Japanese hardcore with a punk rawness to it. Relentlessly pounding and powerful, this is a mighty fine example of 1983-84 era Japanese hardcore. (MM)
(Japanese Leather, no address)

GISM - "Victorious" EP

Limited edition (just 300 copies) picture disc from one of Japan's better known bands. Metallish leads woven into punk song structures with a hardcore sound. All of that behind one of the gruffest sounding vocalists ever. One of those rare records that bristles with ill intentions and conveys it. Suitably scarring. (MM)
(Japanese Leather, no address)

GLAZED BABY - "Big Smoonya" EP

Ultra-heavy post-punk rock stuff here that reminds me indirectly of early DIE KREUZEN. "The Big Lie" and "Sock Hop" hit just as hard as the heavyweights with hot starts and stops, while "Plow" has a more hardcore feel. Nice pummel. (WG)
(Sweet Fetus, PO Box 2862, Woburn, MA 01888)

GO DEVILS - EP

Super studs rocking out. This slab of meat rock sounds like a garage band (the kind that rocks balls out) with samples and super distortion vocals. Two songs on this vinyl head full of hole/chicken livers.Overall, this is a nice record, good sound quality. (SM)
(3.00 ppd to: Planet Todd Records, PO Box 55408, Atlanta, GA 30308-5408)

GOD BULLIES - "War on Everybody" LP

Just when you thought that these guys were a one-note joke, along comes a record that actually, er... "explores" new aspects of the band. Okay it's still got the old (too) obviously ironic, leaden clompers like "I want to kill you" but also some decent use of samples and feedback that edges the band closer to PAIN TEENS country. Also come painfully slow (as in DAMN slow) workouts that causes nice gutteral bowel reactions in yours truely. Still gotta wade through some dreck, but hey... not totally a waste. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S. Minneapolis, MN 55404)

GREEN DAY - "Kerplunk" LP

These guys know how to write fast, fresh, guitar-oriented pop-punk in the tradition of the early WHITE MICE. Catchy choruses and irresistible hooks make this one a winner. Recommended. (SS)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

HAMMERHEAD - "Peep/U.V."

Another Amrep picture disc, this one displaying the artwork of ex-REPLACEMENT Chris Mars. HAMMERHEAD belts out a full-frontal guitar noise attack that took even me by suprise. "Peep" kicks you down like the UNSANE do, while "U.V." has a more punk feel. Fierce. (WG)
(Amphetamine Reptile, 2541 Niccolet Ave. S., Minneapolis, MN 55404)

THE HARRIES - "I Don't Go" EP

Fuck, I can't look at this cover anymore. Someone's gotta explain to European boys what boxer shorts are. These guys are geeks. Disposable lyrics, y'know? Still, I did find myself tapping my foot to the pop punk they dish up. It's fun, but don't quote me on that. (LH)
(Gas Chamber Records, no address)

HEADACHE - "Stuart's Up/Love Without a God"

Blistering guitar-driven burnt balls barroom amplifier violations. Kind of like the HARDONS playing SONIC YOUTH songs on mushrooms. This begs for an inch of beer and urine on the dance floor. Now these are blokes you'd do well to trust. (BR)
(Seaside Records, Box A 537, Sydney S., NSW 2000, AUSTRALIA)

RECORD REVIEWS

HEARTBREAKERS - "Live at Mothers" LP

This live LP suffers from bootleggy sound quality, but the raw, loose protopunk of the HEARTBREAKERS is still captured with some success. Some of their best tunes are represented here - but the record label has it right. (SS)
(Fan Club Records, no address)

HELLBENT - 10"

A successful fusion of '60s/'70s hard rock and punk in the same ballpark as STICKY FILTH. Suffers from the live sound (as do most live records), but I'm guessing it will be a corker when/if they hit the studio. (BD)
(Ima Hitt, PO Box 407, New Plymouth, NEW ZEALAND)

HITMEN 3 - "Perfect Copy" LP

Totally rockin' pop-punk from Finland with tons of energy and cool grinding guitars. All eight tracks are excellent. One of the best records I've heard in a long time. English lyrics. (KK)
(Stupido Twins Records, PO Box 301, 00121 Helsinki, FINLAND)

HOLY GUNS, INC. - "I Got It" EP

Fairly hot post-punk noise from Italy. This has a pretty BIG BLACK-ish feel to it, with perhaps a more modern HC influence. Lots of churning sounds; a good release. (WG)
(Sartor Massimo, Via U. Libera 7, S. Dona Di Piave, VE 30027, ITALY)

HOLY ROLLERS - "Fabuley" LP

Talk about comebacks! Anyone who was disappointed by this DC trio's debut LP should be easily converted by the superior production and playing on "Fabuley". It's hard to pigeonhole the ROLLERS musically. I guess I'd have to say they're straight ahead rock, but a grab-bag of influences (funk, industrial, acid-rock) and a trippy, drugged-out feel make that sort of inaccurate. That combined with lots of tempo changes should keep you on your toes. (DS)
($7 ppd to: Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

ICEBURN - EP

This two-song 7" seems rather short. Musically dark, chunky, slowed down metal with some thrash/funk influences thrown in. The style is similiar to some new Revelation Records stuff (i.e. QUICKSAND). (MK)
(Victory Records, PO Box 197, Clarendon Hills, IL 60514)

INDIGNANT FEW - "Revenge Your Authority" EP

Liked the music, which while not overwhelmingly original, has spunk and a curious mix of hateful attitude and innocent-sounding vocals. But their basic punk and melodic hardcore is marred by some stupid homophobic lyrics. I guess since I'm now being branded a homophobe in some quarters, I shouldn't care. (TY)
(Better Days Records, 1591 Bardstown Rd, Louisville, KY 40205)

J.M.K.E. - "Savist Saar" 12"

Upbeat, melodic, catchy, all those good adjectives apply. Lots of tempo changes, starts/stops, everything that makes a good record (in my book). Lyrical content varies from songs about Estonian independance to political isolationalism. A great record. (TM)
(Stupido Twins, PL 301, 00121 Helsinki, FINLAND)

KLAMYDIA - "Los Celibatos" LP

Here's some excellent Finnish pop-punk. Their label claims that these guys are the most popular punk band in Helsinki, with a current hit on the national charts! Healthy dollops of RAMONES, CLASH, and STIFF LITTLE FINGERS inspirations make these lads eminently listenable. With all the accolades bestowed upon them at home of late, look for even greater successes for KLAMYDIA in the near future. (BR)
(Stupido Twins Records, Box 301, 00121 Helsinki, FINLAND)

KUD IDIJOTI - "Mi Smo Ovdje Samo Sbog Para" LP

Pop-punk from Yugoslavia. Songs vary from slow to mid-tempo to fast paced. Some of the songs are catchy and quite good, while others seem more like filler. The better songs tend towards the Scandanavian style of pop-punk. (KK)
(Branko Crnac, Park R. Boskovica 10, Pula, 052/29799, YUGOSLAVIA)

LIBIDO BOYZ - "Opgu" CD

I groaned when I saw this in my box, because I had already heard it. Well, I hate to pan anything, but I'm not about to lie about it - so - This sucked. Lots of (over) produced boring rock songs. Unfortunately, they've redone some old songs, and I'll stick to the old versions. Call it the 'maturing' of their sound, compare them to FAITH NO MORE or whatever, it still sucks. (TM)
(Red Decibel/Caroline/Metal Blade)

LITHIUM X-MAS - "Trigger Mortis" EP

Surprising in that this release does not conjure up the reverb drenced, but still reverent psych-whomp of their previous releases. The band seem to have upped the noise level/psych damage to damaging levels. "Magnu" is probably the lysergenic-stun-stomper of the year! Somewhere between HAWKWIND, the ELEVATORS, CHROME et. al. And while the flip ain't quite as grand, it's still nice to know that someone (besides the CRYSTALLIZED MOVEMENTS) seem to know how to wreck effective synaspse overload with a hella lot of guitars. (HD)
(Direct Hit, 3609 Parry Ave., Dallas, TX 75226)

LOS DEL RAYO - "Miedo Al Miedo" LP

Take LA SECTA's penchant for a groove, ASTA KASK's gruff vocals, and set that to STEVE MILLER BAND style rock. What you get is a "bar band" that's well-produced but loves '70s rock as well as psych and basic punk chords. The mixture is appealing on a certain level. (MH)
(Gor Records, Rio Urrobi, 1 31005 Pamplona-Irunea, SPAIN)

MALIGNUS YOUTH - "Crisis" EP

Alternating between awkward pop punk stop-go hardcore. The vocals seem imaginative at first, but the layering/dual effect wore thin on me. Certainly tame in comparison to their first 7". (TM)
(Youth Ink Records, 125 Carl Hayden Drive, Sierra Vista, AZ 85635)

RECORD REVIEWS

MERLENE & THE FREELOADERS - "Dirty Rotten Scum/ Back Door Girl"

A recycled AC-DC(?) riff given an ultra-trashy, wah-wahed workout behind some biker-chick vocalizing. Surprisingly, this succeeds on its own terms. The flip fails miserably as the exact same riff is played at half-speed and half-grunge. (BD)
(Ima Hitt, PO Box 407, New Plymouth, NEW ZEALAND)

MICHAEL'S UNCLE - "The End of Dark Psychedelia" LP

What's with beheadings and decapatations on album covers all of a sudden? MICHAEL'S UNCLE are a very diverse Czechoslovakian band. Sometimes tribal drums and screeching guitars dominate and other times a familiar European hardcore groove surfaces. (ML)
(Rat Records, 1990 Kotelna-na porici 14, 16 Prague 1, CZECHOSLOVAKIA)

THE MIGHTY MIGHTY BOSSTONES - "Where'd You Go?/ Sweet Emotion"

First song is a pretty catchy ska number, horns, the whole bit. Neat huge Marshall guitar powerchord chorus. The "Sweet Emotion" cover is a real fast yelling deal, kind of metalish, but then with keyboards and horns too... (GF)
(Taang! Records, PO Box 51, Auburndale, MA 02166)

MINDROT - EP

A full scale blitzkrieg from these SoCal beach behemoths. Colossal crustcore capable of annihilating any auditory apparatus loitering in a 4,000 mile radius when this holocaust hits the turntable. Sluggish doom-capades frequently experienced in the territory of BLOOD, CARCASS or a metal-laced version of MISERY. If I didn't know any better, I'd think these five murky lads were a European band. This is strong material I'm sure would not appeal to Ashford & Simpson fans. (CD)
(Tempest, PO Box 1597, Huntington Beach, CA 92647-1597)

MOL TRIFFID - "Media Clowns/I, Caligula"

I saw these guys live a while ago and the length of their songs bordered on comedy. Epic-length metal of the crunching mid-tempo variety. "Media Clowns" has a spastic thrash-funk approach, "I, Caligula" is a straightforward banger's delight. (WG)
(Icon Records, PO Box 1746, Royal Oak, MI 48068)

MY DAD IS DEAD - "Chopping Down The Family Tree" LP

Possibly the most accessible MDID record yet, although long time fans won't be disappointed. This time around Mark has some heavy duty help from members of PRISONSHAKE, DEATH OF SAMANTHA and even BASTRO, making it fuller sounding while keeping that paranoid and slightly psychotic mood. The packaging is amazing, one of the best I've ever seen. (ML)
(Scat Records)

NAPALM DEATH - "Live" EP

Not the official live EP they sold on their tour a few years ago. Just another bootleg with toilet bowl quality put out by some greedy turd trying to cash in. The old NAPALM DEATH line-up was cool, but every shitbox recording doesn't need to be "immortalized" on vinyl. (CD)
(no address cuz the guy is chicken)

NERVOUS CHRISTIANS/LAST PARIAHS - split EP

Couple of noisy bands outta the Portland area make up this split single. NERVOUS CHRISTIANS are on the raw and heavy side while LAST PARIAHS are more psychedelic and twisted. Most likely a good introduction to either band. (ML)
(Lung Lizard, PO Box 1274, Portland, OR 97207)

NINE POUND HAMMER - "Smokin' Taters" LP

The second LP from this Kentucky band is a fantastically high-powered punk record that rubs elbows with the country element. Combining the best aspects of the LAZY COWGIRLS and RANK AND FILE, NINE POUND HAMMER has matured into a sound that's raw, melodic and energy ridden. Besides, anyone that can cover HANK WILLIAMS "Long Gone Daddy" the way they do has won my allegience completely. (MH)
(Crypt Europe, Hofenstr. 32, 2000 Hamburg 36, GERMANY)

OUR AMERICAN COUSINS - "Pandora 99" EP

Very melodic syncopated songs that are really ear-catching. At times this reminds me of a rawer version of the VOLCANO SUNS. There's also hints of the LIME SPIDERS in the b-side song "Red Swirling Grey." Real catchy college radio pop. (MH)
(Rockville Records)

PARABELLUM - "Bronka en el Bar" LP

Catchy slower to mid-tempo punk from Spain, which is similar in style to late '70s punk. Good quality with vocals that are particularly good. Comes with a cool poster. (KK)
(GOR, Rio Urrobi 1, 31005 Pamplona-Iruñea, SPAIN)

PINK SLIP DADDY - "Junkyard/Sex & Violence"

The A-side is a simple rocking groove about halfway between the FLESHTONES and the CRAMPS with razor-sharp production and great guitar-playing. The flip is a throwaway live number. (BD)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

POISON IDEA - "Punish Me/Mario the Cop"

Aahh, the band we all love to hate. Oh geez they're back, and this single is POISON IDEA - no further explanation required. One song is about Jerry A. being beat up mentally as well as physically by a woman, and Mario the Cop is strange to say the least. Each 7" is numbered and autographed by the band - oooh. (LD)
(American Leather Record, PO Box 86333, Portland, OR 97286)

POST MORTEM - EP

Infinitely more rockin' than their LP, this latest three song endeavor packs even more of the old 1-2. Twisted, bruising looney-rock cruising at a powerful tempo suitable for moshing or using your Garden Weasel. The different vocalists on each side add thier own dementia to the pulsating tunes. Fine production and nutty song titles. Hilarious cover collage. I would gladly trade my Grizzly Chomps anyday for a copy of this. (CD)
(Wicked Sick Records, PO Box 101, W. Newton, MA 02165)

RECORD REVIEWS

RATS OF UNUSUAL SIZE - "Elephant Man" EP

A pretty cool release, if you like the idea of combining RICHARD HELL type punk with a more garage feel. Four good songs. (TY)
(Vital Records, PO Box 20247, New York, NY 10028)

RAWHEAD - "Rawhead/I Wanna Fuck Myself"

Another "Free GG" tribute (this release is six months old already). Fine, trashy garage-punk along the lines of PUSSY GALORE, DWARVES, et all too few others. Jeff Clayton's younger bro' on vocals and doin' his family proud. (BD)
(TPOS, 12 Mill Plain Rd, Danbury, CT 06811)

RED PLANET ROCKERS - "Tick Tock" EP

The title track is a fab burst of punk-tinged rockabilly that revitalizes its predictable three-chord progressions with snarly vocals and churning instrumentals. The B-side has two more doses of the same thing; a nifty, upbeat 45. Recommended. (SS)
(Sympathy for the Record Industry, 4901 Virginia Av., Long Beach, CA 90805)

RESISTORS - "Force Of Habit/Ride To Get To You"

Ian Burgess who produced this usually hooks up with some good bands. RESISTORS, from Germany, don't have the talent, hooks, or chops to match other Burgess produced efforts like MEGA CITY 4 or PEGBOY. These two songs are pretty ordinary. (MC)
(We Bite America, PO Box 10172, Chicago, IL 60610)

RITUAL DEVICE - "Ritual Lips" EP

Chunk-a-funk groove purveyors. The moaning vocals thump in time with bass and drum experiments. Guitar slinging rises and falls. The droning chorus repeats and drives the stake through the heart. (BR)
(Aural Rape Records, PO Box 8188, Omaha, NE 68108)

SHADES APART - "Dude Danger" 12"

Mid-tempo emocore in the VERBAL ASSAULT vein. The musical equivalent of sitting in your room on a cloudy Saturday and just mulling things over. (DS)
(Sunspot Records, PO Box 7453, Arlington, VA 22207)

SHEEP SQUEEZE - EP

The best high-school geek-punk record in recent memory. No-fi, all-fuzz guitars, very stupid lyrics, and great tunes to boot. Wouldn't have laughed at the idea of covering the MISFITS' "Hatebreeders" as "Sheepbreeders" but I was cracking up when I heard it. (BD)
(Milking A Dead Cow, 1661 Connecticut Dr., Redwood City, CA 94061)

SHIVA - EP

Soft and easy punk rock tunes, delivered in a bright and abrasive manner. This is what I would call flannel music. SHIVA rocks when necessary and croons at other times. Ex-members of DEFOLIANTS/NO EMPATHY. This is music that even Ted Bundy would listen to!!! (SM)
($3.00 ppd. from: Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

SHONEN KNIFE - "Space Christmas/band interview"

This Japanese all-girl trio sing three-part harmonied vocals over solid powerchord guitars on the title track - instantly memorable pop-punk. The flip is a Christmas message to fans. Very good. (SS)
(Dutch East India Trading)

SIDESHOW - EP

Charged, hard-hitting music popping with rawness. Recorded live off the radio this new from SIDESHOW is a powerful follow up to their previously released LP. All four songs are quick-paced with an urgent almost pained quality that hints of RITES OF SPRING. (MK)
(Caulfield, 5701 Randolph, Lincoln, NE 68510)

SKEWBALD - "Grandunion" 45

Recorded in 1981 during the MINOR THREAT hiatus. Includes Ian and Jeff from MINOR THREAT and Eddie Janney from FAITH. This song could have very easily been MINOR THREAT song both lyrically and musically. (MK)
(Dischord Records)

SKRAPYARD - "Sex Is Sex" 12"

Well, if you ever wondered what ever happened to East Bay Ray of the DK's, you'll probably stop caring after hearing this. Sheeesh! (TY)
(Alternative Tentacles, PO Box 424756, S.F., CA 94142)

SLUDGE WORTH - "What Is This?" LP

Ex-members of SCREECHING WEASEL team up for their second release by SLUDGE WORTH. Pop punk madness at its finest! Chicago beer drinkers who know how to get free beer! Full length pop rockin' tunage with great hooks and melodies. If you haven't heard SLUDGE WORTH, pick it up - you won't be disappointed. (SM)
($7.00 ppd. from: Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

SOCKEYE/EEYORE POWER PRAYER - split EP

I wish I didn't have ears. You'll feel the same after hearing this. EEYORE POWER PRAYER is comparable to being broasted alive in the Holly Hobbie Oven while a 3-headed dwarf spits porridge through your nostrils and quotes Charles Nelson Reilly highlights from "Match Game PM". SOCKEYE dribbles more of the 'tardcore they are loved for worldwide. The cover of .38 Special's "Hold On Loosely" is worth it alone, but we are treated to three more bizarro classics. "Big Hat" is my favorite and sets new standards for maniacal idiocy in music. I hold no responsibility for your mental well-being should you decide to purchase this. (CD)
(PO Box 2143, Stow, OH 44224)

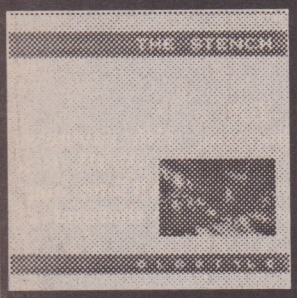
RECORD REVIEWS

SPECULA - "Vena Cave" EP

FOETUS/AL JORGENSON inspired aggro pounding that's naturally not as large scaled (or as noisy) as their heroes. Some pretty cool riffs/grooves with what sounds like a constantly bleating analog synth and it looks like it's numbered out of one (?) hundred copies. (HD)
(Monkey Tech, 2265 W. St. Paul, Chicago, IL 60647)

SPLODGENESSABOUNDS - "A Nightmare on Rude Street" LP

This updated SPLODGE product mixes punk, HC, rap, and plain old rock into a lumpy blend. "Haemorroids" is a fun pop-punker up their best standards, and "Rude Boy" has hooks that survive a barrage of sound effects, but this LP doesn't equal their best material — which dates from 1980. (SS)
(Receiver Records)



THE STENCH - "Old Style" EP

At last! A band from Washington state that I actually like! (Not the band from Utah). While not exactly "old style", this is good old, heads-down-and-go hardcore. Tuneful, yet somehow kind of monotone, female vocals make this record more memorable than most. (DS)
($4 ppd: Mysophobic Records, 365 N Arthur #A-68, Kennewick, WA 99336)

STORYVILLE COWBOYS - "Love Love Kiss Kiss" EP

Upbeat rock-pop. Real simple music, but good vocals and clever sing-along choruses really make this work. Dutch, I think. (GF)
(Andersville Records)

STRAIT UP/UNHERD - split EP

Both sides here are melodic, moving, listenable! Good modern-day punk with insight, enthusiasm and integrity. Especially good songs by UNHERD. (KG)
(Strait Up, 847 Tara Trail, Columbia, SC 29210; Unherd, 313 S. Shields Rd, Columbia, SC 29223)

SUCKERPUNCH - 10"

Fourteen songs worth of straight, no-frills hardcore grace this slab o' cherry red vinyl. Nothing special, but nothing disappointing. The real treat is the lyric booklet and accompanying brochures about animal rights. Portion of proceeds to buy food for the hungry. (DS)
($3.50 ppd to: Little Redhead Records, 1693 Franceschi Rd, Santa Barbara, CA 93103)

SUFFOCATION - "Human Waste" 12"

If NBC was to hire a band to record a new theme for "Golden Girls", SUFFOCTION most likely would not be picked. This molten slab of high speed terrorism would have those network execs instantly diving from their high rise windows. The mere notion of death-thrash gods like SUFFOCATION auditioning for the show would have the network in more of a tizzy than a mosh-happy crowd at the band's gigs. Not to mention Bea Arthur would be upstaged by SUFFOCATION's vocalist whole voice is deeper and more gravelly than hers. However, I'm sure the death enthusiasts out there will flip for this. Maybe their music would work for "Matlock". (CD)
(Relapse Records, PO Box 251, Millersville, PA 17551)

SVOBODNY SLOVO - "Nejsi Sam" EP

First side has an intro that meandered about for what seemed like forever, but it was worth the wait. A raging song with the aggression that gets me off. The flip is more musically intricate, but maintains the anger and my interest. Lyrics are translated. Very good. (TM)
(Martin Valasek, Ropice 281, 739 56 Trinec 6, CZECHOSLOVAKIA)

SWINGIN' TEENS - "Fire In My Head" EP

A good rock'n'roll record with certified spring in the step. Strong CHESTERFIELD KINGS guitar spree with Joey Ramone/Lux Interior vocals. The hot-blooded pulse of drums and bass keep us chooglin' along. (BR)
(Prospective Records, PO Box 6425, Minneapolis, MN 55406)

SYBIL - EP

SYBIL kind of reminds me of HOLE, with their strong, raspy, emotional female vox. SYBIL's got that Pacific NW grunge retro sense with a deep neo-psyche jab. Lots of wah-wah and big sound on "Olympia," and more of a moody, SALEM 66 feel on "Dream." 3 songs. (KG)
(Empty Records, PO Box 12034, Seattle, WA 98102)

THIRD EYE - "Sunshine/Fare Creeping"

These guys have got plenty of that hooky retro-rockingness thats best exemplified by dudes like the SCREAMING TREES and the FLUID. Tunes that are firmly based in late 60's reference points (including some keyboards, a loose but rocking feel and complicated songs structures) that fortunately adds rather than detracts. And before anybody mentions ELECTRIC PEACE, let's just say that THIRD EYE does this type of thing better than most of their like-reference peers. (HD)
(Prospective, PO Box 6425, Minneapolis, MN 55406)

3 CAR GARAGE - "How Does It Feel/Say Goodbye"

Two similar sounding rootsy american type rocktunes. A slight bit more countrified than the REPLACEMENTS. The band has a pretty good sound although the vocals are pretty average. Both songs are fairly good if you're into that sound. (MC)
(Prospective Records, PO Box 6425, Minneapolis, MN 55406)

TUMBLEWEED - "Stoned" EP

Acid-laced sixties retro-rock complete with feedback and fuzzback. Let's wah-wah and reverberate down in the hollow with RED CROSS and MOBY GRAPE. Come on and slink amongst the moss; SCREAMING STUMPS will accompany you. These cats are very heavy and very humble. (BR)
(Waterfront Records, Box A537, Sydney So., NSW 2000, AUSTRALIA)

UNCLE TUPELO - "Still Feel Gone" CD

This sounds like an REM tribute album with SOUL ASYLUM and HUSKER DU alternating songs! That's not a bad concept in and of itself, but in this case it's almost completely lifeless. College, college, college! (DS)
(Rockville Records)

RECORD REVIEWS

UNSANE - LP

The sneaking suspcion I had that these guys are only a singles band has been confirmed. Imagine any one of their singles stretched out over an LP and you pretty much got the idea. Whether that's a good or band thing, I will leave up to you. But even the UNSANE's brand of noise gets tiring after a while. Add in what appears to be lack of intensity in the performances and a dull production and you get an "OK" typa thing. Too bad as I expected more, oh well! (HD)
(Matador, 611 Broadway Suite 712, NY, NY 10012)

VOLKSWHALE - "Secretions That We Can All Be Proud Of" EP

A hybrid of DEVO circa '74 and SUN RA with a twist of RANCID HELL SPAWN. In other words....odd. Frighteningly freakish yet brilliantly berserk. A must for people with a Pippi Longstocking fetish. (CD)
(Destroy All Music, 10 Montclair Ave., Little Falls, NJ 07424)

WALTARI - "Munk Punk" LP

Here we go again, another record with the best of metal, funk, thrash, & rap. WALTARI sounds like a cross between LIVING COLOR & OZZY! Lyric sheet included, well produced, sounds great, but this sure ain't punk!!! (SM)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

WHITE TRASH DEBUTANTES - "Bill Dakota/Bad In Bed"

Longtime *Punk Globe* zine editor Ginger Coyote fronts this San Francisco band, and she resembles WAYNE/JAYNE COUNTY in more ways than one. Trashy, bawdy bar room rock'n'roll with that old fashioned punk edge. (TY)
(Alternative Tentacles, PO Box 424756, San Francisco, CA 94142)

WUSSIES - "Baby Ran Away" EP

The A-side is a buzzy dose of catchy, fairly ordinary pop-punk (vaguely recalling the WARDS), while the flip is an interesting collection of WUSSIES telephone messages. (SS)
(Future Vibes, PO Box 7651, Wilton, CT 06897)

YOUNG TURKS - "Devil Child/Fruit of the Fever"

Dark, tragic post-punk music with apocalyptic echoey production. Possibly taking their cue from Greg Sage's (ex-WIPERS) solo self reflective treks, the YOUNG TURKS use melodic ringing guitars set to a slow beat. There are also hints of Nikki Sudden's (ex-SWELL MAPS) solo style here. (MH)
(Rainforest Records, 8855 SW Holly Ln #110, Wilsonville, OR 97070)

ZEMEZLUC - "Fajn, Bezva, Prima" LP

Early '80s basic punk has landed in Czechoslovakia with a vengeance. Yeah, it's simplistic but, fuuuuck man, does it pack a punch. Pumpin' thrash spurts with an infant-F.O.D. slant (sans the fried Yeti vocals). Slower punky runs comprise two-thirds of this album and are just as slap-happy and energetic as the 80 M.P.H. moments. Full-on high energy hi-jinks from a trio who could probably use some support. Empty your wallet now! (CD)
(Martin Malecek, Lozibky 20, 614 00 Brno, CZECHOSLOVAKIA)

ZOMBIE TERRORISTS - EP

If it's got a "Side Anarchy" and a "Side Equality", then you just know it's gotta be punk. Total scratchy vocal action over some pretty fucken fierce sludgecore that could only be described as "Chris Dodge Heaven". Get the picture? Lyrics cover the crucial aspects of hardcore such as prejudice, vivisection, society, and other things fukt. I suggest you give it a try. (MW)
(Point Blank Noise Productions, PO Box 114, Mt. Arab, OH 45154)

V/A - "Appointment With Fear" CD

One of the best compilations I've heard in eons. A worldwide whirlwind comprised of 17 soon-to-be-revered high velocity ensembles. Smartly compiled with all contact addresses and song origins included. Industrial strength, metallic, hyper stench is the prevailing strain. Too many terrific bands to pick favorite cuts but in amongst this international crusty cross-section are TRAUMATIC, DICKTATOR, COPROPHAGIST, CENOTAPH, G-ANX, and PUTRID OFFAL. Bravisimo! (CD)
(Cyber Music, PO Box 2, 7050 AA Varsseveld, HOLLAND)

V/A - "Between the Clouds" EP

Five Italian bands: CREEPSHOW, GROWING CONCERN, ONE STEP AHEAD, RABID DUCK, and PERMANENT SCAR. Really well done; NY-style moshcore alternates with catchy, tuneful hardcore. All lyrics are in English except CREEPSHOW. (DS)
(Greenrecords, c/o Francesco Delorio, via Maniciati 14, 35020 Padova, ITALY)

V/A - "Crack-Uzis'-N Safe Sex in the Streets Vol.1" EP

This is a really shitty sounding bootleg featuring badly recorded live versions of previously released and readily available tunes by the likes of SOUNDGARDEN, THE FLUID, MUDHONEY, and NIRVANA. Totally worthless unless you're amused by the "Dope-Guns" parody cover. Haze, if you find out who did this and he lives out my way, I'll sock 'em for you. (ML)
(Vinyl Pirate, no address)

V/A - "El Garito Cafe Vol. 1" EP

A compilation of four good Spanish garage monster bands. CEREBROS EXPRIMIDOS does a tight HENDRIX/STOOGES influenced F.U.'s cover: "Pennies from Heaven." MURDER IN THE BARN contributes a decent Joe Strummer type ditty "Dime Cerdo". BULLETS and LOS MALDITOS are also represented. Very interesting. (BR)
(Munster Records, APDO 181107, 28080 Madrid, SPAIN)

RECORD REVIEWS

V/A - "Europunk Domain" LP

A comp of stuff from all over Europe, and it's quality is all over as well. I really liked the tracks by KARCER (diverse, mid-paced), TEARS OF A DOLL (really sporatic) and JAY WALKER (D.C.ish), could stand the tracks by MICHAEL'S UNCLE (looser, mid paced), and really didn't like the stuff from HOLY GUNS, INC. (drum machine a la Wax Trax) and TROTTEL (seemed to drown in its own length). (TM)
(Black Hand Records, c/o Petr Bergmann, Narodni 24, Praha 1 110 00, CZECHOSLOVAKIA)

V/A - "Feed Me I Love Trash Vol. 2" EP

Had heard of two of these bands before, two not. Actually, I liked the unknown groups best: THE CHISELERS bash out a basic punk tune with a neat guitar line and THE GHOULS have a jammin' 70s guitar driven sound, while SOUND BITE HOUSE are average and the SPORTING BACHELORS mention "fucking faggots." A couple good tracks here. (WG)
(Behemoth Records, PO Box 874, Lindenhurst, NY 11757-0874)

V/A - "Give Me Back" LP

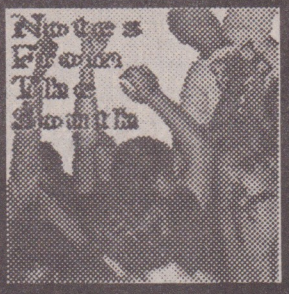
I really like compilations that serve as a communicative forum and that include a theme, an agenda and good music. This has it all. Bands: AMENITY, DESIDERATA, SEEIN' RED, SPITBOY, END OF THE LINE, MAN LIFTING BANNER, BORN AGAINST, ECONOCHRIST, PROFAX, SUCKERPUNCH, SAWHORSE, STRUGGLE, BIKINI KILL and DOWNCAST. Words: Great written dialogue about gender roles and socialization, abortion, rape and other people stuff. Efforts like this are truly crucial!
(Ebulution Records, PO Box 680, Goleta, CA 93116)

V/A - "Kung Fu Daniel" EP

A three band compilation here with SOCKEYE dishing out dorkcore, JOHN BARTLES, who lends a swingin' tune, and PROPAGHANDI, who have much more of a USHC sound. Actually, I found the fanzine this came with, *Birth*, more interesting, featuring interviews with Mykel Board, VICTIMS FAMILY, Katy O'Dell and more. (WG)
(Birth, PO Box 1382, Bryn Mawr, PA 19010-1382)

V/A - "Let's Live Pt. 2" EP

Great comp even if just for the DAWSON tracks. They bring on their own art damage noise thrash. The real JESUS CHRUST also hit hard with good use of dual vocals. NO NAMES LAND have a nice melodic punk song. SILENT WATER are sorta quirky, early '80s, New Wave Theater in feel. EARTH CITIZEN'S do the peace punk thang as you could guess. The sound quality suffers at times. It's a darn good sampler if a little disjointed. (LH)
(Jer Reid, Gruffwit Records, 127 Dowanhill St., Glasgow 612 9DN, UK)



V/A - "Notes from the South" EP

THE BELIEVERS, HANGMAN, BEYOND REASON and EGO-TRIP make up this comp. The music's heavy in the way that tells you these bands can probably mosh hard. BEYOND REASON seems to have the choice cut. Slick packaging! (KG)
(Youth Bus Records, PO Box 413, Venice, CA 90294-0413)

V/A - "Panx Vinyl Zine 09" EP

This French comp. brings us six hardcore bands: FEEBLE MINDED (Austria), INCERTITUDE (Holland), MAZE (Italy), BLIGHTED AREA (France), DEAD YOUTH (Sweden), and FJONGUNS (Denmark). All bands play in the mid-80's hardcore vein, with MAZE holding the championship belt; FEEBLE MINDED & DEAD YOUTH being serious contenders. Harkens back those golden memories 5 years gone. (MM)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Panx Vinyl Fanzine #10" EP

A totally solid release. I'm used to comps having some percentage of bad songs, and that's just not the case here. Contributions from RATS OF UNUSUAL SIZE (US), VALSE TRISTE (Finland), CLAUSTRO-PHOBIA (England), PENDENTIF BURN'S (France) and FLEISCH LEGO (Austria). The PENDENTIF BURN'S and CLAUSTROPHIA songs were my faves - but not a dog among them. (TM)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Please Stop" EP

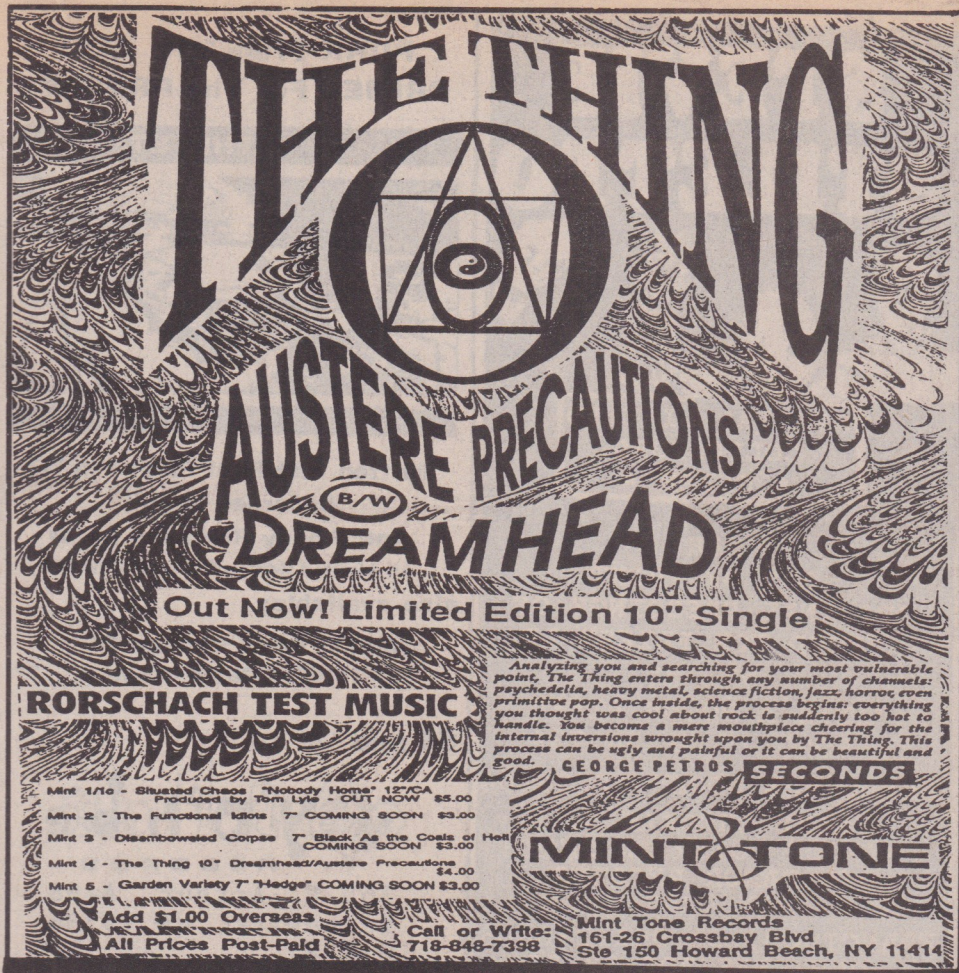
I like this compilation, but mostly for all the written material that comes with it. Great, pertinent lyrics; info on other releases by the bands; and an essay on the sad state of Punk today. Six songs by OFFICER FRIENDLY, MEDIA CHILDREN, DEMISE, and TONKA. (DS)
($3.50 ppd to:Rick Spencer, PO Box 12336, UNCG Station, Greensboro, NC 27413-1115)

V/A - "Short Cuts, Abbreviations, One Minute Eggs" EP

Fifteen songs, every one around one minute or less. FLEISCH LEGO's "Breaking the Toilet" is the best track; the rest of this varied EP contains material that COLIN NEWMAN fans might enjoy. (SS)
(Graffwit Records, 127 Dowanhill St., Glasgow G12 9DN, UK)

V/A - "10 Meter Ohne Kopf" LP

A nice collection of international hardcore bands such as SNUFF, ANGRY RED PLANET, SPERMBIRDS, VERBAL ASSAULT, CITIZEN FISH, KINA, VERNON WALTERS and more. Though the live sound quality is not perfection, the overall package is well done. (TY)
(Fishcore, Buttstr 50, 2000 Hamburg 50, GERMANY)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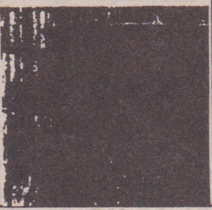

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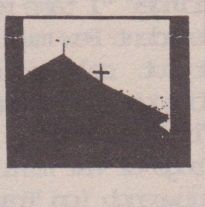

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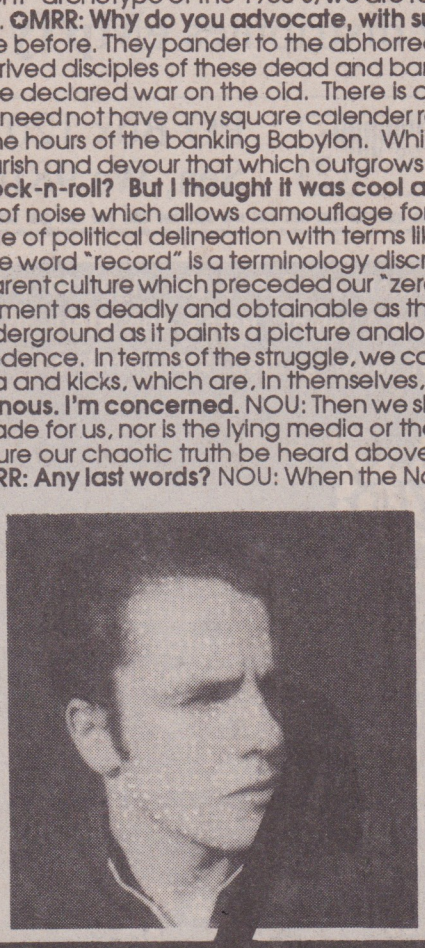
NATION OF

13-Point Program to

✪MRR: First, tell us about your clothing. We don't understand why you dress the way you do. NOU: An appropriate first query, as appea which characterizes the decadence and stupidity of the lingering old world order. We feel that appearance is an apt indicator of lifes delinquent" archetype of the 1950's, we are recognizing youth as a historically oppressed class and aligning ourselves with the rebel child coiffures. **✪MRR: Why do you advocate, with such fiery determination, the shearing of long hair?** NOU: The Youth, we feel, are awash in th has gone before. They pander to the abhorred parent culture, and that generation's conceit that their revolution, so self evidently a failu the contrived disciples of these dead and barren tribes must give way to our new and breathing aesthetic. The Nation dictates: Look g and have declared war on the old. There is a new uniform now, and you should wear it. **✪MRR: You speak often of youth. How old are** Our age need not have any square calender reference, as our Nation exists in an altogether other time zone known as "Nation Time". This t during the hours of the banking Babylon. While the squares run from 9 to 5, midnight to 6 is our time. Our age then, like all else, is dictate idea flourish and devour that which outgrows it's usefulness to revolution. Therefore, we perpetuate musical ineptitude within the Nation **dislike rock-n-roll? But I thought it was cool again to just want to rock and use a wah-wah as long as you did a Stooges cover!** NOU: W blanket of noise which allows camouflage for mania, however! Rock-n-Roll is a corpse which shall be exhumed when the youth recog language of political delineation with terms like "square" and "cool", and soul music, because the soul tribe understood the importanc use of the word "record" is a terminology discrepancy which must be righted by the new Ulyssean language which shall be to taught to c to the parent culture which preceded our "zero generation". Therefore, this phenomena which the subversives stranded in squaresville fin an instrument as deadly and obtainable as the zip guns of yore. The munitions manufacturers we have chosen are Dischord and K, as t term underground as it paints a picture analogous to the resistance in occupied Europe during the Second World War. We will wage w of precedence. In terms of the struggle, we count them among the throngs of clueless onlookers, if not as among the enemy. **✪MRR: Why** of mania and kicks, which are, in themselves, a revolutionary pursuit. Because their taste refers to youthful carelessness, and because **and ominous. I'm concerned.** NOU: Then we shall explain. The term "Homo Sapiens" is obviously an outmoded one, as the Nation has not is not made for us, nor is the lying media or the bogus commerce which controls it. This is why we've declared our new identity as a No as to insure our chaotic truth be heard above all else. **✪MRR: So are you in a band after all?** NOU: We are a political party. We are a te yes. **✪MRR: Any last words?** NOU: When the Nation of Ulysses says "Wipe out squares", we simultaneously communicate the sentiment "



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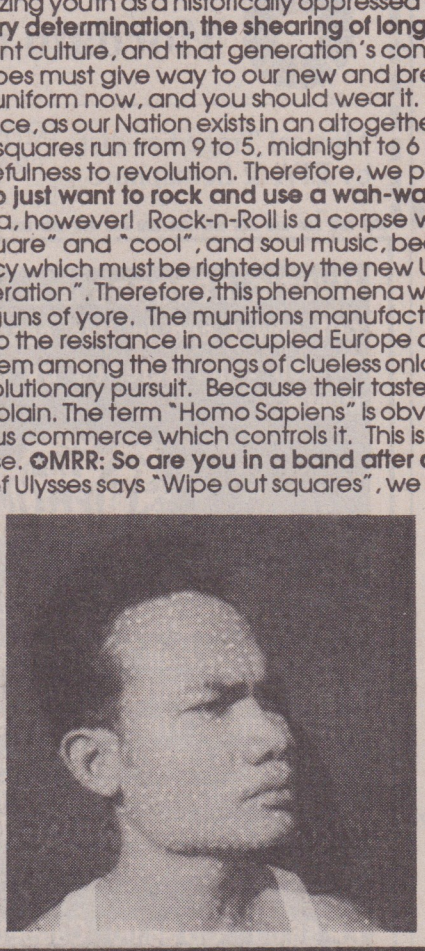

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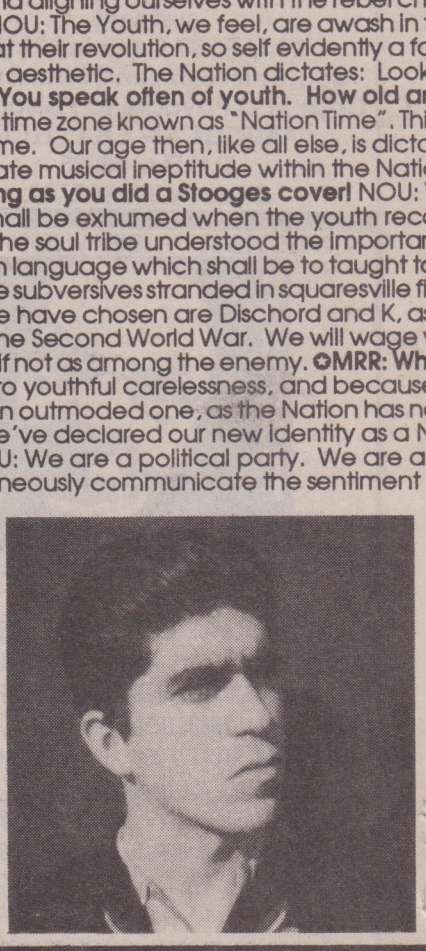

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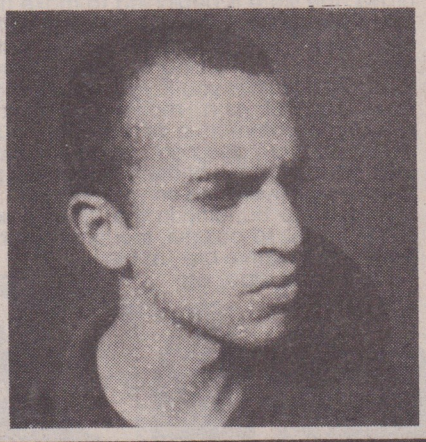
F ULYSSES

o Destroy America

earance is important to us. The Nation of Ulysses is concerned with destroying the grotesques aesthetic of long hair and big T-shirts estyle, aligns the wearer ideologically, and is thus overtly political. Therefore, when we barber our hair in the manner of the "juvenile ildren. When we wear hairnets, it is to keep our pompadours perpetually trained so our vision is never diluted by mussed or misaligned the glamorization of past epochs, and smother the present, which is pregnant with possibility, in unbecoming nostalgia for that which ilure, should be emulated. This leads to a lonely road of facial hair and Tolkein inspired surnames. Therefore, the clothing styles which good! As clothing and fashion are the only things which we, the youth, have any control over. We are a new Nation underground **e you?** NOU: We have proclaimed ourselves 18 so as to align ourselves with the dispossessed and powerless with whom we identify. s time zone requires that we are often late to appointments and that our schedule be overturned, insuring that we are never conscious ated by our political agenda. **✪MRR: What of the inscription on your jacket, "infinite menudo"?** NOU: Just as it suggests, let the young on and will applaud the young tigers who obliterate us upon our first dealings with that consummate enemy, Rock-n-Roll. **✪MRR: You** We use the medium of music to convey our message to the youth, as it is the only thing they care about, and because we love the ognize it as a corporate lackey which has subverted their community with despicable ideology. The NOU likes jazz, as it affords us a nce of knee and elbow angles in their dances. **✪MRR: If you despise Rock-n-Roll, why have you released a record album?** NOU: This o children. The word "record" implies document, or history. We advocate the destruction of scrapbooks and everything which points nd themselves blessed with, "The NOU 13-Point Program to Destroy America" will heretofore be referred to as a cunning aural weapon, s they share our disregard for Rock-n-Roll economy. **✪MRR: What do you think of the underground as it exists today?** NOU: We like the war on the occupying army similarly. Many who would claim this badge of the beneath however, aspire to nothing but the treadmill **y are you such great advocates of confection and sweets of all sorts?** NOU: Because they are an effective medium for the proliferation e the new breed which we are creating needs a high octane fuel on which to run. **✪MRR: "New breed"? That sounds rather fascistic** othing in common with the citizenry of that false nation, with it's values, it's aesthetic, it's war, or it's banal and insidious aims. Television Nation, and why we have dictates concerning every aspect of the everyday; clothing, food, language, dating and volume-loud, so terrorist group. We are prophets whose gospel is voluminous. **✪MRR: And do you really want to destroy America?** NOU: Absolutely, "Off the Pigs". Respect is due to the Nation of Ulysses. **✪Ulysses receives communiques at Dischord, 3819 Beecher St NW, WDC 20007.**



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"Biz punk olayını se... mek istiyoruz" diy... ve solisti Zühal, Tü... leyicisinin olmadığı... da, önlerindeki en büyük engeli de dile getiriyor. Grubun diğer büyük sorunu üyeler tarafından "kronik parasızlık" şeklinde tarif ediliyor. Çünkü grup elemanları parasızlık yüzünden en... trümanlarını yenileyem... yurtdışından ge... hi olur...

rayı bir araya getire şansı kaybettiler. Zühal, Demet ve Y... mel çelişki "Acid"ç mik! Her şeyleri kc ...alga geçiyoruz. Ac ...ayfası. Ayrıca okur ...eri var. Para sahil ...rmıyor."

...ners'in üç üy... Üniversites... ...lıyorlar. Spir... ...ledikleri punk sine ... ...mas... tık

MRR: History of the band?

Spinners: First we began with four girls in this band in 1988, but it took short time to continue with these three girls. So they left Spinners, only Zuhal stayed and looked for some members for the band. At the end, in 1988 again we built up our band with three girls. Now we have been playing since three years, and having no problems between Spinners' members. We directly started with punk. We appreciated this music and punk philosophy.

MRR: Are there any other bands in Turkey? Did any of them do records? Give me some info about the punk scene in Turkey.

Spinners: Of course there are lots of metal thrash bands in Turkey. None of them did records. Sadly that punk scene is not established in Turkey yet. Spinners is the only active punk band in Turkey. Two years ago there was one "Headdangers", but they have split up now. (Some of their songs were Turkish and they were the oldest punk band in Turkey). Cause, we are the only active punk band, in our concerts we have to lay with some of these thrash bands. Of course Turkish punk festivals are never organized with only one punk band.

MRR: What about fanzines and record shops?

Spinners: There were some fanzines, but they have split up now. By the way, there are some cartoon magazines and one of their pages, in each issue are filled with concert dates and underground music. Sorry that there aren't too much sayings about record shops.

MRR: Is it easy to do concerts in your country, and to find music instruments? Have there been any problems with the police in your concerts?

Spinners: Of course, it is not easy to do concerts in our country. First of all, we must get permission from the security and pay lots of money to the concert halls. All the bands have their own instruments, but the drums sometimes become a problem. Meanwhile, most concerts are given in clubs or in open-air festivals. No more problems with the police, they just come and check the bands, but they don't understand what we sing about! (Most bands use English in their songs).

MRR: Have you played in another town or country?

Spinners: We have played in another town, but not in another country yet. The time is not certain, but it's a probability, at the end of October Spinners will have a tour in Greece, Austria, Yugoslavia Germany, maybe in France.

MRR: What's your favorite bands?

Spinners: Our favorite bands are: Sex Pistols, Dead Kennedys, The Exploited, U.K. Subs, Spermbirds, Misfits, Ramones, Headbangers (from Turkey).

MRR: You say you're a political band. What does that represent to you?

Spinners: Okay! We're a political band. We try to show the secrets that are hiding in some insides. Directly you cannot protest the things that you are against. Cause we're potential criminals in our country, our appearance (hair, etc...). If we make some protest about something they blow up our heads, you see. But with singing and by the way swearing, all these things make an order in some fucking minds.

MRR: Do you dress punk? Is it easy to do so in Turkey?

Spinners: Our appearance is different from others, but in the day-time we just dress comfortably. Of course in our concerts, we change our hair color, our makeup and something like that...cause our appearance must be punk.

MRR: You say to me, it's difficult for your band to play, cause you're an all girl band. What's the reactions in your concerts?

Spinners: That's right! In fact, it's difficult to be a punk band, cause we don't have too much punks in here, our fans are little in number. Also, it's difficult for our band to play, cause we're an all girl band, during the concerts we hear all kinds of blasphemies. By the way, some thrash bands try to prevent us and some of them don't like our music and make fun of our band.

MRR: How's life in general in Turkey? Does religion still pose a problem in your country?

Spinners: Turkey is supposed to be a secular state. But 99% of our population is Muslim and as the influence of Iranian fundamentalism grows, the state is beginning to make more and more concessions to the religious authorities. Turkey, as a Muslim country, is really a hard place for any kind of non-conformity. The police bother you if you wear earrings, have long hair or a mohawk. I think this problem is common in all countries, but of course it's more deep and strong in Turkey.

MRR: What does the butterfly in the jar represent on your flyers and on your demos?

Spinners: The butterfly in the jar represents purity. It's still so colorful, though the other sides of the picture are just black. Black means rage, aggression, but our butterfly is still having color. It fights for it's freedom. It never gives up. If we don't help, it's collected by the fucking man for his rich butterfly collection. So this punk man tries to give it's freedom back to it. After a few seconds it gets out from the jar.

MRR: I can't see any connection between having an all girl punk band and being called Spinners. So where did you get your name?

Spinners: According to you, all the things must have a meaning? There are lots of punk bands that have no connection between their name and their kind of music. Spinners is just our band's name. We like it's sound. So can I ask why your name is X? And where did you get your name?

MRR: You've been around in the scene for three years, but how come you were only able to release your first demo now, why did you name it "Dig the Hole, Forget the Sun"?

Spinners: Okay! We've been playing since three years, but now we manage to have our first demo, cause we didn't have enough money to release our demo. It's too expensive to enter the studio. We named it "Dig the Hole, Forget the Sun" cause it's one of our song's name and we like this song very much. It tells some difficulties in fucking real life.

MRR: How does your family react to you playing punk?

Spinners: Of course we have big problems with our families. They hear which music we play, but they don't know the kind of it. So they try to prevent us, but they'll never manage it.

MRR: List the Spinners' ten favorite albums?

Spinners: Dead Kennedys "Bedtime for Democracy"; The Exploited "Punks Not Dead"; Sex Pistols "Never Mind The Bollocks"; Sex Pistols "Flogging A Dead Horse"; Dead Kennedys "In God We Trust"; Spermbirds "Something To Prove"; Spermbirds "Common Thread"; The Exploited "Horror Epics"; U.K. Subs "Another Kind Of Blues"; Spermbirds "Thanx 'Live'".

MRR: What are your aims as a band and as individuals?

Spinners: We are students at different universities. First we want to be graduated from universities, and of course we'll continue our music, we never stop it. We like Spinners and our music. Okay, thanx for it.

Spinners c/o Zuhal Kececioglu/ PO Box 154/ 06692 Kavaklioere/ Ankara / Turkey

...grubu *Dead* ... albümlerinde kul... penis resimleri" ile dolu bir poster yüzünden, aynı dönemde hapis cezası bile yediler. Gene aynı grubun "California uber alles" isimli şar...

YERLİ PUNK GRUBU SPINNERS

"Anarchy in Turkey"

kısı da dönemin California Valisi olan *Jerry Brown*'ın Nazi eğilimli politikasını "tiye" alıyordu! Punk akımının en tanınmış grubu Sex Pistols'ın "God save the Queen" şarkısı yüzünden, plak şirketi CBS grupla yaptığı anlaşmayı fesh etmeyi tercih etmişti.

KAYBOLAN KLASİKLER

80'li yılların başından itibaren klasik rikalı *Hüsker Dü*'nün de 1988'de dağılması ile bir dönem noktalandı.

Fakat o da ne? 1990 yılının bir mayıs akşamüstü Gülhane Parkı'nda müzik dinlemeye gelmiş olanlar önce gözlerine, sonra da kulaklarına inanamadılar! İki Ankaralı genç kız, (aslında üç kızdan oluşan grup davulcuları *Demet*'in hasta olması nedeniyle *Metalium*'un erkek davulcusunu geçici çalındığını gösterdi.

İki yıl önce *Zühal, Demet* ve *Yasemin* ("soyadlarının ne gereği var" dediler, bu görüşe biz de katıldığımız için onların sadece ön isimlerini yazıyoruz) tarafından kurulan *Spinners* Türkiye'nin tek kadın punk grubu. Dünyada tüm üyeleri kadın olan punk gruplarının sayısı bir elin parmaklarını aşmıyor, bu açıdan Spinners Türkiye'de

DAVY JONES LOCKER was born in March 88, in Thionville (eastern France) with Thierry (singer), Gelan (bass), David and Philippe (guitars), Jean-Marc (drums). Five months later, they did their first gig and in January 89, they made a first 7" called "I Shake My Head" but they didn't like it. Later they went into the studio to record a demo with 6 titles in 16 tracks with better sound and louder. This demo has been sent to a few independent recording companies. Go Get Organized is the one who put out the LP.

MRR: We are talking about you as an hypnotic, trash, noisy band. Do you agree with that?

Thierry: Not at all. We've got nothing similar with a trash band. With a noisy band, it's quite true cause we are influenced by other noisy bands. We can only say that we listen to noise music like COWS or the bands from Amphetamine Reptile, but we don't do it always. Our music is a mix between noise and hypnotic music. Some songs on our LP are hypnotic like "Chemical Terror" but if you qualify all our music as hypnotic, it's not true because we play quite quickly. It's more pop or noisy than hypnotic.

MRR: Did your area influence you in any way?

T: Yes and no, but there is no scene so you must do your personal music. Maybe if we came from Paris it'd be different. Maybe we'd make the sort of music as it's called in France, "the alternative music" as BERURIER NOIR. In Thionville there is nothing, no musical influences. it's a dead iron working town. But we're not implicated by this way of life, by this trade depression. We don't talk about that in our lyrics.

MRR: Are you influenced by SONIC YOUTH?

T: On a level with the mix between noise and melody we fall near to them.

Gelan: This music is assimilated for me, I really love what SONIC YOUTH do and I create songs spontaneously because unconsciously SONIC YOUTH are on my brain, their beat on my nerves . . .

T: For us, SONIC YOUTH have got so much personality it's evident that we were interested in what they make.

MRR: Have you done any gigs abroad?

T: Yes, in Belgium, Germany and Luxembourg.

MRR: How many gigs did you do?

T: We made about fifty gigs in France and abroad.

MRR: About gigs, do you think having good relations with people is important for you?

T: Next of kin, we can only say that if people are receptive we have good relations with them but if they aren't we've got lots of problems in communicating with them. We don't look down upon them but we're really shy!

G: All relations are after the gig because during it we are so concentrated, we're quaking in our shoes, we see anything, we heard anything but when all people move we don't hesitate to move for their pleasure and ours.

MRR: How do you feel on stage?

G: As we said, we see anything on stage, we only play louder and it must during a long time, we never stop our fucking noise, we never wanna stop playing. We feel really good. We don't reflect before acting.

MRR: What do you prefer, studio or gigs?

G: I'm for both. It's quite exciting. The studio is an interesting stimulation and it's good for us.

T: It's more stressful than gigs but gigs aren't less important. Gigs are like parties. The studio is more serious.

MRR: What do your lyrics talk about?

T: I prefer to attach more importance to melody than lyrics. For example, the lyrics on the LP talk about zoos, or planets, or girls. . . talk about tragical scene of life but no politics. We're not interesting in singing politics.

MRR: If you have the possibility to go to the US to record some tracks, will you and why:

T: Oh yes, to learn the way to work there, to profit from the experience that so many bands have gotten from, for example, Endino or Albini, because we think they would be the best for us.

MRR: Can we liken you to LES THUGS?

T: Not at all, but we are grateful to LES THUGS. It's an example group for us. We feel near to them because they have tried to give a personal style for a French band and it was really hard for them and it's quiet the same for us because our musical style is new. Maybe it's the first time in France that people can see 5 ridiculous boys playing so loud and scratch their guitars. (It's always what people said after seeing us gig. "Oh it's quite good for a French band!"). And these people say the same thing when they see LES THUGS for the first time. We've got good relationships with them. Four fabulous guys. We have done 3 gigs with them and we really wanna do more.

MRR: Why did you start your band?

G: Cause of feeling, it's so great making noise, so funny, so hating. . .

T: Maybe for the adventure.

MRR: Do you think that your LP propelled you into the big rock'n'roll's stratosphere?

T: No, of coursenot. The mini LP has just maybe enabled us to progress more quickly and more easily, but that's all.

MRR: Where do you put the French underground compared to the American underground?

T: It's the same but the American is bigger. For us, it's difficult but I'm sure that for other American bands who make this sort of music it's difficult too. In fact, France is smaller than America so, when you make a tour in France, you've got less dates, less places to play and less money. The alternative movement has recuperated by the media structure and now for the bands that come from the underground it's easier. but in this scene there are lots of good bands and there are lots of people who devote themselves to the music. It's quite good.

MRR: What's the French underground?

T: It's very hard to explain. There's not enough people who want to stay in the underground but some other people are quite good. They're doing lots of things for it, like organizing gigs. It's very hard in France, making labels, radio, fanzines. It's difficult to be an underground survivalist man!

MRR: When we know there are lots of bands who play music and when we know that they might get known after five or six years, even if they made an LP. Are you ready to wait so much time to have a little success?

T: Yes, of course, and I hope to. But we are waiting for concrete things after all these years. It will be good but if it's impossible, it doesn't really matter. We don't play to have success, we only play because we feel good together even if we are together one time a week only to enjoy ourselves. But for us things go quickly since our band and our evolution makes us happy and we are gonna win cause we're the best! My the force be with us and our force is our music so...let's start moving.

MRR: What are you looking from your record company besides money?

T: Maybe their experience. We want what all bands need. Not big success but good promotion and lots of vinyl production.

MRR: What is your best memory about the band?

T: Our first gig and the LP. When I saw it, I was very happy, I laughed like a fucking baby. It was a great pleasure.

G: All the adventures when we had on tour.

MRR: You are making a torturous music, aren't you! Are there searches and a lot of work to arrive at a final sound or is it spontaneous?

G: Both, there are some searches during our rehearsals on a level with the guitars but it's spontaneous too cause we find it quickly and we really enjoy ourselves when we make it. We work to have what we want. Sound is very important and we wanna do our best to have something good.

MRR: Do you think that your originality can give you success?

T: Yes, maybe it can be a good point, but being original is not enough. We ought to be good too.

MRR: Can we liken you to an intellectual band like the SPACEMAN 3?

T: We really love SPACEMAN 3 but you cannot liken us to them cause we're not so serious and we have no message to tell. On a level with the music there is a search in a kind of intellectual way. We are not making politics, nothing to declare, nothing to assert. If we make this sort of music it's because it's more easy and it's better doing it spontaneously. In fact, we're not intellectual men so we can't be like the SPACEMAN 3, if they are!

MRR: Your visual look, is it important for you?

T: Yes, but not by what we wear. It's only important with our feelings on stage, how we are standing. We love to see a band that gives its energy and moves and scratches everything and we love to do it too.

MRR: In fact, your band is an experience whose become a vital obsession, isn't it?

G: Yes, I always think to buy new effects to have a better sound again and again.

T: For me, it's not a vital obsessin but it's quite good and maybe when the band stops, I'll realize how it was important to enjoy myself like this. But for now, it's an experience yet.

MRR: And to conclude what are your near future plans?

T: Go everywhere on tour if it's possible, a new LP in January 92, a video clip. . .

DAVY JONES LOCKER/ 40 bis rue Saint-Hubert/ 91390 Morsang s/orge/ France...or...Go Get Organized (label)/ 12 rue Frochot/ 75009 Paris/ France. Fax number: (33) 45.72.49.27.

SURF WEASEL

Born of the disintegration of THE THROBS and ANATHEMA eighteen months ago, SURF WEASEL push an energetic and forceful sound - "stormin' South London hardcore" with hints of INSTIGATORS, DEAD KENNEDYS and latter day CITY INDIANS. Andy Chapman spoke with SURF WEASEL one Sunday lunchtime at the Pig & Parrot hostelry adjacent to Kew Gardens London Underground Station. Surf Weasel: Pablo Videla/drums, Steve Cotton/vocals, Chris Nash/bass, James Jenkins/guitar

MRR: So who and what are SURF WEASEL?

Steve: We're just four geezers from South London who want to play dodgy old hardcore!

James: It's all music maaaannn...

Pablo: We want to gig, gig, gig!

Steve: Yeah, artistic freedom for oppressed minorities!

Chris: Play some more gigs other than The Bun Shop, Surbiton.

SC: We want people to think for themselves but don't take my word for it. There's no rigid band policy—the lyrics are mainly mine and if anyone objects they get chucked out...

CN: Yeah, and if Steve objects to the music then we'll use his head as a bass drum!

JJ: We've just done the 7" so all we've got left to complete in our "five year plan" is the album, 10", 7" picture disc, 7" shaped picture disc, CD and a triple live album with a 3-D hypnotic sleeve.

MRR: Your material/structure of songs contains large sections of instrumental pieces. Why? Is it a reaction against "noise for noise sake"?

CN: I dunno, it isn't a conscious thing...

SC: It's definitely not deliberate!

CN: A lot of bands play really fast and loud—very often somewhere along the way the messages in the lyrics get lost. If there's a good catchy tune then hopefully that draws people's attention to the lyrics.

JJ: We all listen to a cross-section of music so obviously that has some bearing on the music we play!

PV: I like anything from reggae to thrash metal.

CN: And I listen to all sorts of stuff - from classical music to HUSKER DU.

SC: I think that the only band we all enjoy listening to is PETER AND THE TEST TUBE BABIES.

MRR: You're a relatively "unknown quantity" I use the term loosely how difficult are you finding it to establish yourselves?

JJ: We've only done a few gigs but now the 7" has been released we're going to make an effort to push it!

SC: Obviously we want/need to do more gigs but we don't want to do a blatant overkill by playing the same venue and doing the same set... Even in London it's very quiet nowadays—two years ago there were quite a few individual promoters putting on regular gigs at places like the Canterbury Arms in Brixton and The Rabey in Finsbury Park. But now it's really difficult...I once put on gigs at the William Morris Club in Wimbledon but due to my commitments with WEASEL and the record label I can't exactly afford the time and I don't want all that hassle again.

MRR: Over the last three to five years the "scene" has gradually declined.. what with major record companies sniffing around, more often than not messages/ideas being diluted, the so-called "cross-over" thing ad nauseam. Would you accept this?

SC: I don't think that there's more punk bands on major labels today than there was fourteen years ago...

JJ: There's so much better music around.

SC: It's floundering at the moment - some direction and some purpose is needed!

CN: Because the major labels don't like it - they're only interested in big buck, big shit, big sales figures! Take note EMI!

SC: It's like every type of music - it's popularity can't stay at the same level indefinitely because obviously music fads rise and decline. At the moment some of the best bands are the smaller ones - for example, PULLERMANN from many.

CN: The "scene" has got to have deteriorated because the UK SUBS are still playing and releasing records...

MRR: Now then. I think you should have some respect for Charlie Harper because he's continually grafted away for many years doing what he enjoys and wants to do plus he hasn't exactly compromised...

PV: Oh yeah...

SC: DISCHARGE have just reformed and guess who will be gigging with them?

MRR: Who?

SC: UK SUBS!

CN: I don't think that there's that many punk bands on major labels apart from people like NEW MODEL ARMY on EMI. There's still a lot of "indie" labels.

JJ: But it's a lot harder to find somewhere decent to play!

CN: A few years ago there were more places to gig— church halls, community centres —but now there's nowhere unless you're really fortunate...

SC: It's going to be hard for us to sell our 7" - ten years ago we'd have easily shifted two or three thousand copies but now the demand isn't there.

PV: Well in this country anyway.

MRR: So how do you see the "scene" evolving?

JJ: Downwards with a current trend away from "angry bands".

SC: There's a spiral effect downwards from major labels... they've created a demand for CDs and it's going to eventually price aspiring bands out of the market.

CN: It's definitely a conspiracy on behalf of the major labels!

SC: I'd say so! If you're a young and new band who want to release five hundred CDs then it would cost around two and a half grand - four thousand one hundred dollars. Not many people have got the cash to do that!

PV: With our record we just hope that John Peel picks up on it and plays it a few times... I think it will sell more in Europe than here.

CN: Hopefully people will get off their arses and do something.

SC: You've got to be positive!

MRR: But the song "A Mind Of Your Own" appears to focus on one of the more negative aspects of the "scene"...

SC: It isn't meant to be specifically negative. CN: It's asking people to question - there's still some people who believe blindly everything they read on a record sleeve...

SC: When I was younger I was like that with CONFLICT. But that particular song is basically

encouraging people to question and not passively accept...
CN: The blind acceptance of a band's lyrics is no different from somebody quoting directly from the editorial of The Sun newspaper. Just because something is in print doesn't necessarily mean that it's true!
SC: People should sit back, work things through and generally try and find out more about a subject. But take it a step further and there's people who even dress like their "Heroes".
CN: Look at those people who are into NEW MODEL ARMY - some of them wear clogs because members of that band wear them on their feet! What's the practicality of that? SC: "A Mind Of Your Own" is not meant to be negative but there are people who might claim to hold all the "politically correct" beliefs but are utter shits in the way that they treat others on a personal level.
MRR: Obviously the only way we can expect to change society, "smash the state" or whatever is to question how we behave/interact in relationships - whether it be with friends, lovers, parents/family or whoever. Basically if a large scale movement isn't based on personal change also, then what hope remains?
SC: Yeah, in many ways relationships are more immediate and have a more direct impact than government policies. For instance, a government policy can have an effect in a monetary way whereas someone splitting up can totally fuck up your entire life on an emotional level. It's far more personal and therefore has a far greater effect on the individual than just having to dodge the Poll Tax.
MRR: Regarding your recently recorded cover version of the DEAD KENNEDYS "Pull My Strings"...what is your definition of the "sell-out"?
PV: I dunno, because some bands get accused of "selling-out" when their popularity increases which is stupid!
JJ: I'd say that a "sell-out" is based around money and not because more people happen to be more interested in what a band is doing.
CN: NEW MODEL ARMY - an obvious choice!
SC: People have accused NAKED RAYGUN and BAD BRAINS of selling-out. That's fair enough because both bands claimed to stand for something then they turned their backs on it by becoming entangled in subsidiaries of major record companies...
CN: It's stupid to put long term restrictions on a band so that people can turn round later and use it as ammunition to slag you off.
SC: There's things I believed in five years ago which I no longer believe in now. We should able to admit when we're wrong and change our outlooks - not just make blanket statements on how we're always going to live our lives.
PV: How much money and where do I sign?
MRR: So what made you decide to rework "Pull My Strings"?
SC: Well in 1980 the DEAD KENNEDYS were invited to play an awards ceremony organized by a Californian music magazine called BAM and they did a version of THE KNACK song "My Sharona" but with different words. It's a dig at THE KNACK for "selling-out" and not playing the music they liked but what the record company executives wanted them to play.

A MIND OF YOUR OWN

YOUR BELIEF IN PUNK ROCK CAN BE USED
AS A MEASURE OF YOUR OWN INSECURITY
IS IT SO HARD TO BELIEVE THAT YOU HAVE
YOUR OWN THOUGHTS AND CAPABILITIES

IT'S SO VERY EASY TO BE TAKEN IN
BY WORDS FROM JUST A SIMPLE SONG
UNDERSTAND THAT YOU HAVE YOUR OWN MIND
SO DON'T BLINDLY SING ALONG

TURNING, TO CLING ONTO DREAMS
GRASPING, HOLD ALL THAT IS DEAR
SLIPPING, YOUR GRIP ON YOURSELF
YOURSELF, THE ONLY THING TO FEAR
FEELINGS, THE BASIS OF HOPE
GUILT, MAYBE TOO CLOSE TO HOME
ASSERT, CONTROL OF YOUR DESTINY
KEEP IT, A MIND OF YOUR OWN

YOU ALONE, ARE IN DIRECT CONTROL
OF YOUR THOUGHTS AND YOUR ACTIONS
THE POWER TO DETERMINE YOUR OWN LIFE
RELIES ON YOUR HOLD OVER YOUR REACTIONS
IF OTHERS SEEM TO RUN YOUR LIFE
USING CLEVER WORDS ON A RECORD SLEEVE
REMEMBER YOU'RE THE ONE TO DECIDE
JUST IN WHAT, YOU WANT TO BELIEVE

MRR: Would SURF WEASEL ever do something live with a small theatre performance on the same bill?
CN: I don't see any reason why the two types of performance shouldn't be mixed. It would be good to get a theatre audience into the music and the music types into the theatre! Both would find out what they've been missing instead of taking the piss out of each other.
MRR: Finally, what's your favourite colour?
CN: Blue.
PV: Orange.
JJ: Green.
SC: I'd say red.

The debut SURF WEASEL release was the 4 track "A Mind Of Your Own" 7" on their own Sisters of Percy Records. Their next disc will be an L.P. on the Full Circle label which will continue in a similar musical vein but with the addition of samples courtesy of anything from Madonna to BOMB THE BASS - which hopefully will make things a little more interesting! In the meantime Sisters Of Percy Records will be releasing "Liberty... We Want The Real Thing!!" a compilation L.P. including material by WAT TYLER, SURF WEASEL, SNUFF, MARCH OF ANGER, EXIT CONDITION, COMPASSION, CITIZEN FISH plus more...

Surf Weasel c/o Sister of Percy Records/ PO Box 244A/ Surbiton, Surrey KT5 9LU/ England

CN: It's a funny song and fits in well with what we're about and the other songs in our set...
MRR: I gather that one of you is involved with a local theatre group...
CN: Yeah, I'm in The Green Theatre Company who are based in New Malden. It's a youth project and a registered charity and we've also done performances for the elderly and people with disabilities. The Green Theatre Company generally keeps the thugs off the streets and puts them on the stage! Our production vary enormous, from Shakespeare--we're doing "Twelfth Night at the Convent" - to Steinbeck's Of Mice and Men" and musicals. The standard is actually really good.
MRR: Would SURF WEASEL ever do something live with a small theatre performance on the same bill?
CN: I don't see any reason why the two types of performance shouldn't be mixed. It would be good to get a theatre audience into the music and the music types into the theatre! Both would find out what they've been missing instead of taking the piss out of each other.
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The
DICKIES
GIGA
THE INCREDIBLE
DICK
WALL

They've been alive forever, and they wrote the very first song...or, maybe it just seems that way.

You've got to be a real sour square not to love the nutty, noisy, zany, zestful Dickies. They're kind of the Milton Berle of punk rock--their jokes are about as old as their act--but unlike Milton Berle, the Dickies' shows are pretty funny whether you're seeing them for the first time or the hundred and first time.

This interview was done at the Berkeley Square in August; all photos are by the illustrious Murray Bowles and taken that night.

L: Leonard Phillips, S: Stan Lee, LB: Lorenzo Buhne, J: Mr. "John" Perfect. Interview by Lydia Paweski, with help from Chris Dodge.

MRR: Mr. Perfect, do you play guitar now?

J: No, I play drums today.

L: But he plays many instruments perfectly.

MRR: That's why he's Mr. Perfect. So, where's Enoch? (Hain, former Dickies guitarist)

L: He's in jail.

MRR: He doesn't look like the type that would be in jail.

S: Oh, really?

L: Well, looks can be deceiving. Look at Pee-Wee Herman. Need I say more? In fact, that's who I think he's in jail with. Guess which one has all the cigarettes! That's an Enoch joke! (laughter)

MRR: Your new live album was recorded in England last fall. How was your reception in England this time?

L: Uhh...same; we were received as wizened old masters of our craft.

MRR: Has it changed since the early days?

L: Yeah, a lot of the old punk rockers have grown dread locks, but other than that...oh, and they're all into that acid house type stuff over there, you know, boring. . .

MRR: Sisters of Mercy?...

L: Yeah, that kind of thing.

MRR: But I thought I remember hearing a long time ago that you were opening for the Jam or something like that, and that's when you were playing really short sets, because after awhile everyone was getting really cranky to see the Jam...

L: Exactly...

MRR: But now you return as the conquering warriors.

L: Exactly; we couldn't dazzle them with brilliance, so we baffled them with bullshit.

MRR: You've appeared on a lot of labels. What are your hopes of Taang!, and what happened at some of the other labels that you'd like to see done differently now?

L: Should you answer that, Stan?

MRR: (to Stan) Actually, you were the person I spoke to over the phone last year, and it sort of just never happened...

L: We really wouldn't call Taang! a hope, if you know what I mean. If we choose to end our career on Taang!, end it on Taang! we will.

J: But in the meantime, CBS, Deutsche-Gramophone, any one of these...

L: Yeah, Deutsche-Gramophone would be good! We could really shake up the pecking order of that place!

S: But they'd just go out of business if we did a record with them, anyway.

MRR: But what are you hoping Taang! will do differently that the others didn't do for you?

S: Help us survive.

L: Force people to buy our records.

MRR: What about promotion or something? Because the only reason I knew "Second Coming" was out was because I saw it somewhere. Honest to God, there was nothing. I never saw any ads, any fliers, any posters, any nothing.

S : Yeah, they didn't do anything.

L: They didn't do anything for it. Whatever little push they put into us, they put into the "Killer Klowns" record instead. Very little push.

MRR: So is it safe to say you'd want Taang! to do more promotion?...

S: Taang! does promotion? I just heard of them a few weeks ago. (laughter)

MRR: What were your expectations in the early days, and have you met your goals?

L: Unfortunately, we have; that's the scary thing about it. Expectations in the early days: Get laid, get in Slash magazine, conquer LA...

S: We'd gone beyond our expectations early on...

L: Stan thought he was going to end up in Bel Air. That hasn't happened.

S: That has not happened. But I'm not turning cheeseburgers, either.

L: And you're proud of that, are you? Excuse me.

MRR: Well, at least he's doing something he likes.

L: Huh, that's debatable.

MRR: What are your future goals?

L: Taang!! No, we got one more record finished—well, it's not finished, it's written, and half of it's demoed, and we can't play any of it now because we don't have Enoch with us, which sucks.

MRR: So, is he coming back?

L: No.

MRR: Hmm...

L: And, what else? A punk rock opera, if the Dickies stay together, we will indeed do a punk rock opera.

MRR: (laughter) Really?

L: Seriously! We've got part of it written. It's wonderful.

MRR: What is the premise for that?

L: Well, it doesn't matter if I talk about it, right? No one's gonna steal an idea like that!

MRR: By the time this is published, it'll probably be out.

L: It's a pretty lame story. It's called "Gog-Ma-Gog", and it's about a kid who is kind of suffering from post-teenage trauma, and he hears a magical incantation by playing a CD backwards and proceeds to go to New York City where he performs a spell on the statue of John Lennon in Central Park imbuing it with life, and it starts walking around. It strangles Bono, or something like that. That's about all I've got written at this point. That's just the story part of it. Musically, it's much better than that.

MRR: I recognize that word from maybe another interview a few years back.

L: What's that—Gog-Ma-Gog?

MRR: Yeah.

L: Yeah, it's the unbirthed...

S: It's been waiting for the right time.

L: Exactly.

MRR: Taang!, right?

L: That one's gotta get on Deutsche-Gramophone. We need lots of back up singers for that one.

MRR: How did you first get signed to A&M?

L: Homo sex. No, that's not true. Stan, tell her the story.

S: Our English manager got us the deal. He had every label in town chomping for it. And A&M got it.

MRR: The first punk band on a big label.

L: First and last, if I'm not mistaken.

S: First and last from LA, anyway.

MRR: So, as for Tricia Toyota, do you think she's ever heard of your song?

L: She has.

MRR: And what was her reaction?

L: Well, first I heard the rumor that she didn't like it, and then I saw an interview with her, and she said that the word 'toyota' means 'pagoda' in Japanese.

MRR: Really?

L: But of course a bunch of gelpins like the Dickies wouldn't know that. Why does she think we wrote the song? Jesus! But, yeah, apparently she's heard it.

MRR: Considering that a lot of your songs are around women with physical deformities, I kind of feel bad that I don't have a physical deformity, because I'll never be immortalized in a Dickies song.

L: Yeah, I know.

S: It must be tough to sleep at night! (laughter)

MRR: Have you seen all the bootlegs that have come out recently? Seems like in the past three years or so, that's when all the Dickies' bootlegs have come out. I'm surprised that they haven't come out a long time ago. There have been tapes that have been circulated around for a couple of years, but actual vinyl... It seems like during the past couple of years, there have just been a lot of them. What do you think of bootlegs in general?

S: We don't like them.

LB: I think that's been happening all along...

L: It seems like they all started happening around three years ago. Right around the time we met John Esplin.

MRR: Who's that?
L: A booger-eating Englishman.
MRR: Was that the reason the live album came out—because of all the shitty sounding live bootlegs, or did you just want to get something out?
L: No, it was really for the money.
MRR: To be brutally honest!
L: Well, we sure didn't do it for artistic reasons! Stan likes the cover. It was his idea.
MRR: Back to basics. The Dickies' "White Album."
L: Stan executed it as only Stan could.
MRR: How come it took so long for the "Just Say Yes" single to come out?
L: We were on drugs. Lazy guys on drugs. That was the only reason.
MRR: Your shows are really theatrical. What are your thoughts on acts like GG Allin and Poison Idea whose shows are kind of theatrically dangerous?
S: I haven't seen either one of them.
L: Isn't GG that guy who eats rats and stuff like that?
MRR: No, he shits on stage and then rolls in it, then flings it back at the audience. Is it the difference between being on drugs and being insane?
L: I don't think so. You could go to the LA County Zoo and see that kind of act. Seriously, give him a rope and tire...Next! Gee whiz! Comparing rolling in feces to the sophisticated level of the talking dick.
MRR: I know what I'll get when I see the Dickies. It's like brand loyalty. Is your between song banter tried and true because you use it so often, and do you ever think of doing something zanily spontaneous?
L: No. If it's spontaneous genius you want, go watch GG Allin roll in his own feces. I'm a hard workin' guy. I get up there just like Wayne Newton, and get the job done. Actually, things were mutating until Enoch fucked us over.
MRR: Ooh! We're getting closer to the real story. This seems to be a point of contention!
L: He fucked us over, he fucked us over. Let's just make that true. He's fucked us, we hate him, end of story.
MRR: So John, how long have you been in the band now?
J: Four months. Four months with the Dickies. It's been wild stuff.
MRR: Are you the replacement for Cliff Martinez?
S: Cliff Martinez and Jerry Angel were alternating drummers until they turned into little green globules by spontaneous combustion.
MRR: John, are you scared of going that same Spinal Tap way?
J: No, because I have these magic glasses that sort of protect me from the same fate of the others.
MRR: So you're in the Dickies until the day you die.
J: Or until the day they die.
MRR: For the newer members, was it hard for you to join a band where the two original members have been together for so long, and what kinds of obstacles did you have to overcome?
J: It wasn't really difficult. I just sort of fit right in.
S: Perfectly.
J: It was an easy process. It didn't feel forced or contrived at all. As far as their legendary status and the age of the band, I wasn't intimidated, if that's what you mean.
LB: Well, I've been in the band for nine years, so I'm past all that stuff. Being in the same bus was hard, but that's not changed.
MRR: When I talked to Stan last year, I said I liked "Goin' Homo" the best out of all the songs on "Second Coming".
L: Good taste!
MRR: Stan said it was everyone's fave.
L: He lied. He's always giving me a hard time about that song.
MRR: Well, I'm confident that it would be a favorite, because it's the shining star of that album.
L: It rocks.
MRR: Am I correct in thinking that it's not a stab at gays so much as addressing the fact that so many people are experimenting with their sexuality? How did that song come about?
L: Hmm...carefully now. What's the politically correct answer for this? First of all, it may be a stab at gays, and second of all, it's also the second thing you said...No, it's not really a stab at gays at all. You see, the notion for it is probably Ramones based more than anything else. They do a song called "Going Mental", and they already wrote a song about going mental. So the idea is something goofy. It's just a goofy lyric about a guy who is trying to be gay, I guess. And succeeding. There's the joke! But I had some friends who got real angry about it. They thought I was gay bashing.
MRR: I played that song for my ex-brother-in-law, who is gay, which I guess is why he's my ex-brother-in-law, but he actually thought it was really funny. And, he's had a lot of friends who have died of AIDS, so I was a little hesitant with approaching him with the song, but I really wanted to get his reaction to it. He said he thought it was really funny, although he's kind of hard to offend, really.
L: That's it. You've gotta be kind of thick-skinned to listen to it, to appreciate the lyrics to it. My favorite line is, "Goin' homo/What can I do/I wanna talk about it on 'Donahue'"
MRR: That's my fave too.
L: Well, hey, touched by God for a moment there!
MRR: When you write songs, is it usually a collaboration between Leonard and Stan, or all four of you at this point?
L: Well, Lori just started working on some stuff with us, but he's trying to overcome the same stuff he'd been trying to overcome for a while now.
MRR: Those wacky obstacles...
L: He's still having a hard time sharing a van with us. And Mr. Perfect and I have bandied about some lyrical ideas on the road, but he's brand new; it's still basically Stan and I. Stan will have something just really, really dumb, a brilliantly dumb idea that I couldn't think of if I tried. But I put a little chili sauce on it and pretty it up for the people. "Going Homo" wasn't one of them, even though he says it was.
MRR: (To Stan) So you don't like that song too much?
S: I'm not saying I don't like it. It's just not my favorite song.
L: What's your second favorite song on that record if there is one?
MRR (Chris): "Monkey See Monkey Do"?
MRR: Well..."Cross Eyed Tammy". I really like that. And, "Monster Island", which Stan said was a toss-off of surf music; he said it wasn't a big deal. But I thought it was a good one.
S: What about "Hair"?
MRR: (Shrugs)
L: Give her the eyes, Stan! Give her the greens!
MRR: Well...(Laughter)...The only thing I'm not really hot on is (hesitating)..."Town Without Pity"...
L: Oh, it sucks! Let's get that straight here—that was a major failure!
MRR: But that was right around the time that "Hairspray" came out, and that song was on the soundtrack.
L: Is that in it?
MRR: Yeah.
L: I didn't even know.
MRR: Aah, John Waters!
L: Nah, I stopped watching him after "Pink Flamingos"—well, "Desperate Living".
MRR: Even clean cut John Waters is better than, like, not John Waters.
L: Oh, I can dig that. I can understand being a John Waters fan, but I just didn't see the movie. Did you ever see "Town Without Pity"?
MRR: Mmmm..no...
L: Because that's what the song was first used in. But, anyway, I agree. That's the stinker on that record...And the problem is, the placement of it, too. Placing it as the third song on it was, well, it was my idea. I take full responsibility.
S: I'm surprised you know the order.
L: I know many things, Stan; you've gotta have more faith in me! But now, I think my favorite is "I'm Stan"—I think "I'm Stan" rocks.
MRR: I like that song. Chris is the one who isn't very partial to that song!
MRR (Chris): Shh! Shh! Shh! I think it's great! Yeah! (Laughter)
MRR: But I do like that song. Chris laughs at me for liking it!
L: Big fat processed drums in it, Stan singing up a storm..
MRR (Chris): No, but I laugh when..no offense, but, when I hear "Caligula".
L: (thoughtfully) Oh, "Caligula".

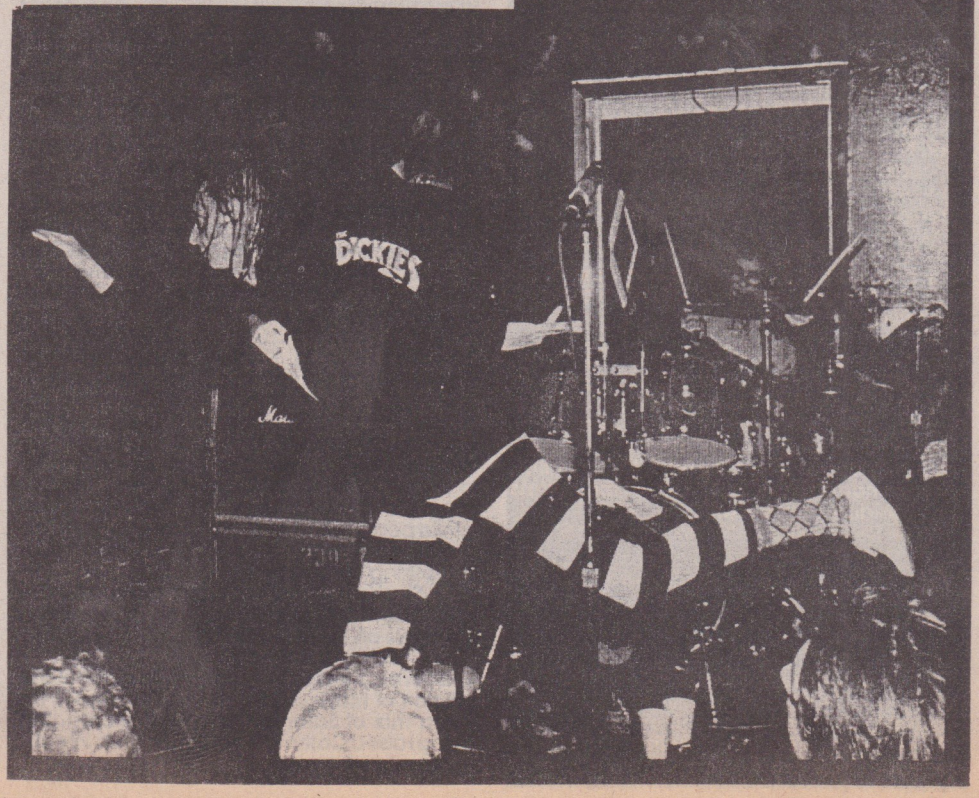
MRR: It reminds me of Caesar's Palace. Because that's when we got that album was before we went to Vegas for the first time.
L: You got it in Vegas?
MRR: No, but we had just got it and we played it all the way there.
L: That song would have been more cool if it was a little shorter. It's about a verse too long.
MRR: It's a little long. One thing I wanted to ask was, what were your setbacks after Chuck Wagon died, and how did you overcome that gap? I bet those were pretty big shoes to fill.
L: Yeah.
MRR: He was very talented; arguably, the most talented member of the band.
L & S: That's arguable!
L: We'll argue that any time! What Chuck Wagon songs are there that the Dickies do? None!
MRR: "You Drive Me Ape".
L: Well, yeah, you've got a point there. But it's hardly a Chuck Wagon song. A little bit. But it's also a little bit of a Leonard Phillips song, but you won't find my name on it. (Nods to Stan) It's him and his massive ego. He had a hard enough time sharing it with Chuck. Right, Stan? Am I right?
S: Aah, I don't remember. (Laughter)
L: Aw, yeah, now he's playing forgetful! Anyway, it did take us awhile to...Well, we had two problems when Chuck died. It wasn't so much...I mean, his death shook me up, it shook us up, and it was a drag and all that, but also, we were really getting stupid with drugs and lazy. We really didn't care. We had dropped A & M. Well, A & M had dropped us in America, and we had basically fired our manager, so A & M in England didn't want to work with us. So, we sat around in our drug days thinking labels would knock on our door any day...(Nervous laugh) And they didn't!
MRR: And you can laugh at it now, right?
L: I could laugh at it then.
MRR Did you stop the band at any point, or was it full speed ahead after he died?
L: No, we didn't. I mean, the band existed, but did we do any gigs?
S: Not for awhile.
L: We didn't play for like, a year. Almost a year. Then we got Scott Sindon. Then we did a few gigs. The we did the "Stukas (Over Disneyland)" thing. We'd had all but maybe two songs written up until the point he died. He played drums on "Rosemary". He played on a few of the songs.
MRR: About "Manny Moe & Jack": Did you ever hear from that company?
L: Never.
MRR: Never? Now, that's a surprise.
L: People talk to us about that. I don't know. I don't know how audible the lyrics are in it. In England, they thought it was, "money for our drugs".
S: I don't know how they got that!
MRR: I was going to mention, the first time I was exposed to the Dickies, so to speak, was when I was about 11.
L: Wow...
MRR: There was this cable show I watched called "Video Concert Hall", and they had not only a Dickies video but also they had the Cramps, and Alabama; it was a really obscure mishmash of bands, and yours was a performance video of "Nights in White Satin", and I wondered how that came about. Was that subsidized by A & M?
L: Yeah. That must be the live clip with Stan's arm in a cast?
S: No...
L: The court jester?
MRR & S: Yeah.
L: Yeah, A & M paid for that.
S: A video single kind of thing.
L: They hooked us up with some guy who had done "Earth Wind and Fire" videos, or something, with all these slow motion shots.
MRR: How long were you together before you made that video?
S: About three years.
L: No, no way!
S: It must have been two years.
L: Two years. That's from our second album. That's our best album.
MRR: I've heard it called the "Sgt. Pepper" of punk rock.
L: Hey, what more can you say?
MRR: I know Stan appeared on "General Hospital". Leonard, what would you have done if you ever got done studying philosophy? And, what about the rest of you? Where would you be now?
J: Cleaning hoods for Carl's Jr.
S: Taco Bell.
L: Not you, Stan. You'd own a Taco Bell right now; don't sell yourself short like that!
LB: I'd be teaching Italian or driving a truck, which ever comes first.
L: Teaching Italian to truck drivers?
MRR: Or teaching Italian while driving a truck?
L: A mobile Italian truck driver teacher. What was mine?
MRR: You were just being a philosopher. A sage of the ages.
L: Oh yeah. And I'd open a little philosophy shop, and make a comfortable living that way. To go.
MRR: I know a little bit about the religion of Magoomba, actually.
L: Oh, really?
MRR: I had cousins that went to, I think, Brazil, and they had some tour guide take them on this weird obscure tour. They went to this temple of Magoomba. It was in a regular house and they went in the bottom floor. It was just like a regular chapel with novena candles and statues, a regular Catholic kind of thing. People would light novena candles for whatever intention they had, but if their prayers weren't answered, they'd go up...the tour took them up to the top of the building, interestingly enough, to a room that was painted all black, and it was called the Devil Room.

"It was a quarter of a million dollars."

L: Wow!
MRR: As I recall, they said there was a red alter in this black room, and there were all these prosthetic limbs and dead chickens, and their idea of it was, if God couldn't answer your prayer, maybe the Devil would. That's what I know of it.
L: Yeah...yeah...it has its origin in Santeria and that kind of thing. It was a type of voodoo where they took demonic names and affixed them to Catholic saints in order to avoid prosecution. It's the same sort of idea of these people who go to church on Sunday, but they believe that God will take care of everything in the afterlife, so you get the Devil to take care of everything while you're here. You do a little penance for it afterwards, you gotta do a little time for it. A quarter of eternity or something like that.
MRR: Stan is Jewish, I know. But Leonard, were you raised Catholic? And, well, how could I word this oh so delicately?
L: Yes, I am circumcised.
MRR: Well, I guess that's good, but about the religion of Magoomba..as I understand it, it's like a mix of Satanism and Catholicism. Did being raised Catholic contribute to an interest in Satanism for you?
L: Yeah. Yes it did. Even when I was a little kid, I was enthralled by the consecration in the Catholic Mass, which is basically a magical ceremony. It wasn't until I got a little bit older that I realized how scary it really was. It's got kind of vampiristic overtones in it. "Drink my blood, and live forever!"
MRR: It's so interesting to go to a Catholic service and compare it to a Jewish service. They are both really structured the same way. And, you see how Christianity ripped off Judaism as far as the structure goes.
L: Well, Christianity is like a form of "Protestant" Jews. They just buy into the theory that the Messiah came, is all. And they take the symbolism from the Jews about the sacrificial lamb. But getting back to the circumcision thing, that's what really peeves me off about the Jewish religion. John and I were having a discussion about this the other day. (To John) You think it's really cool that you were circumcised. But that's just because you've been around circumcised people your whole life.
J: It's conditioning, absolutely. Maybe if I grew up in Europe and didn't know any better . . .
L: Yeah, if you grew up in Africa, you'd think having a four-foot neck and a slab of horn through your lip would be hip.
MRR: I'd really have to think about having an uncircumcised boyfriend.
L: See what I mean? It's conditioning.
MRR: Yeah, it is conditioning.
L: Because, when you think about it, it really should be there. It's just a piece of skin.
J: Well, the consequences of it not being there is that through use the tip of the penis would get more calloused than it would normally be.
L: Says who? I don't buy that. I don't buy that at all.
MRR: Is there an uncircumcised person to ask about this?
L: Lori?
LB: Well, I'm uncircumcised. . .
L: I knew it! I wanted to ask him that for years!
MRR: Sorry what I said, Lori! No offense...
LB: I don't know what it's like to be circumcised—
L: Take it from me!
LB: The tip of the skin goes back anyway, it doesn't go forward.
L: Well, not only that, but it hurts. Circumcision, I mean. You know, I was really young at the time, but I'm sure I wailed. I'm sure I was psychically scarred.
MRR: My Dad wasn't circumcised until he went into World War II. (All the guys in the room moan and yell)
L: Now, that's barbaric right there!
MRR: But it was a cleanliness thing! They figured he'd be in a foxhole for months—
L: Oh right! That's like, "Gee, my finger's dirty"—Hack! Whatever happened to soap and water? If it's dirty, hack it off!
LB: Well, I know somebody who had it done who said it was damn fucking painful.
L: How could it not be, when you think about it?
LB: The thought of it just makes me cringe.
L: Let's compare it to dogs. When you see a boxer, he's got the cute little pointy ears, the cute little stubby tail. He looks like a boxer, but why does he look like a boxer? Because every boxer you've seen has little pointy ears and a stubby little tail, right? But, if you've ever gone down to a veterinary clinic and you see the boxers down there with all the tape around their ears and a big wad of cotton on their tail, and they're looking up at you like, "Why me?"
MRR: Yeah, that is pretty mean. But (half-jokingly) circumcision is "The Law", it's "The Covenant".
L: It's "The Covenant"! Whoa!
MRR: But really now, I'm interested as to why it's become a sort of trend for people who aren't Jewish to have it done.
L: I'll tell you, in the Middle East they're hacking off clitorises for reasons dealing with Covenants and laws.

MRR: Now, that's another thing!
L: I just think any time you start slicing up genitals, you're doing something that's just a little bit perverted and weird. There's just no need for it.
MRR: I don't know what I 'd say if I was. . .um. . .clitless?
L: What could you say? "Give me back my clit"? What else could you say, you know? You wouldn't know any better—you'd probably think, "Well, Mary has a clit, poor creature."
J: "She enjoys sex!"
L: "That slut! That Gentile!"
MRR: "It's dirty, too."
L: It's an ancient, barbaric rite that, to this day, we're trying to back up with any argument we can. It looks good, it's cleaner, blah blah blah. You summed it up when you said it's "The Covenant"—it's the Rule.
MRR: That's something my rabbi said, is, "You can break the Law, as long as you know you're breaking it." But that's a different thing. One small group of people started doing it, and now it somehow caught on with this bigger group of people, and I don't get why it's such a trend. That's all it is, is a trend.
L: It really is just a trend.
J: From what I understand, it's actually been falling out of practice.
L: Finally.
MRR: But, I think if I had ever had a child, I'd say it's up to him.
L: Well, you know what he's going to say! "I think I'll keep mine, although it sounds fun. Gosh, I think I'll break the Law and look dirty."
MRR: I think Mykel Board will like this.
L: Same thing with tonsillectomies. They were all the rage in the '50's. I'm the youngest of three boys. My two older brothers, first bout of tonsillitis they got, they just hacked them. They took them right out. I got to keep mine.

(To Stan) How about Ron, though?
S: Gone.
L: Gone! See what I'm saying? The older brother. . .
LB: I think that works differently, because whenever you catch a cold or any kind of virus, the tonsils are the first things to swell up. They usually stay that way for quite awhile so it helps you get over it with as little pain as possible.
L: But the idea is, they act as a kind of filter for your throat. They collect a lot of the impurities that would otherwise go further in your system, so you can get sicker if you don't have them. But, if they do get too inflamed, they should be removed. It's just that back in the '50's it became an easy way for some doctors to tack on some more money, same as circumcision. Baby, $500. Circumcised baby, $550.
MRR: But there's a little romanticism around it. There's a service around it.
L: For Jewish people.
MRR (Chris): And you get ice cream!
MRR: No, you don't get ice cream for circumcision!
MRR (Chris): You should!
L: Definitely! Stick that in the "Covenant", kid!
MRR (Chris): That might not be a bad idea, you know, to give ice cream upon circumcision. It would be an incentive to keep America clean!
MRR: But the baby's only eight days old! Anyway, I was going to address drugs.
L: Got any?
MRR: I heard a rumor that you used your tens of thousands of dollars worth of advance money for A&M all on drugs, and is this true? What do you think?
L: What would have given them a thought like that?
S: (Pauses, then says quietly) It was a quarter of a million dollars.
MRR: It was that much? Seriously? Did you just snort it all? Or, shoot it all?
L: Or suppository it all? What orifice did it enter?...Let me tell you, we screwed up big time. Yeah, we did all that.
MRR: So would I understand that you're a little bit regretful?
L: Sure. Anytime you blow a lot of money like that you regret it.
MRR: What about now?
L: We're still regretting it.
MRR: If you had the same chance now, what would you have done with that $250,000?
L: If we had it now, hey—straight edge, all the way! Trust us!
S: Yeah, trust us...
L: All we ask is that you trust us. Definitely. We'd spend it on yoga classes, I'd get my foreskin surgically resewn on...
MRR: That would be really scary to find it now!
L: Yeah! It would have to be a plastic surgery sort of thing...
MRR: It would be all small now...
L: Distorted boxer ear sort of thing...
LB: I could lend you some of mine!
L: No, but gee, thanks Lori.
MRR: (To Lori) That's really big of you.
L: That is. But yeah, I think she's asking us if we're truly repentant drug fiends.
MRR: When the High Holidays come, are you ready to repent?
L: Your question, Stan!
S: Yeah, we slept through a couple years. We could have been somebody. It burns!
L: "The power of Christ compels you! And God Himself commands you!"
MRR: Do you think it would have turned out differently if you would have used that money to do some kind of bitchen promotion?
L: Yeah. Well, it wouldn't have done it all by itself, or even by a decent business manager, but when you have a tendency to be not so much concerned with your music, but what happens to be on Oprah that afternoon, you don't get too much done...
S: We could have done more records...
L: When you're on opiates, months go by like days, days go by like minutes, years go by like months...Like that first gig we did after Chuck



died. Somebody said, "It's the first gig you guys have done in a year." We were like, "Oh, really? Has it been that long? What's on Oprah tonight?"

MRR: Well, your skin is looking decidedly less sallow than when I snuck into a club with my sister in Chicago to see you in the seventh grade!

L: Jeeze, really?

MRR: You've come along way since I was in seventh grade!

L: Well, we are healthier. We're greasier, but we're healthier. But that's good. Grease is a good thing.

MRR: Which prompts me to repeat my question: If you are truly repentant, and yes, you have proven to me that you are truly repentant, now how far do you want to get? How far do you want to go with your music now? Do you just want to be on that endless highway of touring?

S: At least by now we should be as far along as the Ramones.

MRR: Chris and I used that exact comparison not long ago.

L: But the Ramones, you know, always managed to put an album out just about every year and tour every year. We, on the other hand, managed to sit around for five years and do nothing. Between "Stukas..." and "Killer Klowns" there was about five years. We'd take big down time. Big break time. But, yeah, we'd like to make one more record. And tour it. Even if it were a swan song sort of thing. It depends on what label it would come out on. If it's a real label, we would consider keeping the band a band again. If it's not on a real label, we would cash in our chips.

MRR: So, the end is in sight here?

L: Yeah, I think so.

MRR: Oh, no! I'm heartbroken!

L: Don't worry. I'm sure you'll get over it!

MRR: What do you want people to ask you that you're never asked?

J: We never get asked about our animals at home and how they're doing. The farms we tend back at the homestead.

MRR: How about you, Stan? You've been decidedly quiet today.

S: Yeah, I'm tired. I'm weary, very tired today. I've been up for a few days. But I get to go home and see the cats tonight, although I won't get there until eight or nine in the morning.

MRR: Do you have kitties at home?

S: Yup.

MRR: Who are they? And what kind are they?

S: One's a tabby, one's a white Siamese, one's a tuxedo black and white, and the other is a raccoon-looking cat who is grey and white.

MRR: Our tabby is named Magoomba.

S: Oh, really? He's the Magoomba cat, is he? Dickie-inspired!

MRR: Yeah, Dickie-inspired, but he's vicious. He's an asshole! An evil cat. (Shows scars) This is after we had to get him declawed—this is him biting me, unprovoked and for no reason. Here are some other scars...

S: My Brutus has a sister named Nova. I gave her to somebody. She's nuts. She'll just sit on you and purr, the all of a sudden, she'll scratch you right up.

MRR: That's like 'Goomba. Seems like they could be from the same litter.

S: My friend said, "Why are your cats so bitchen and mine is so nuts?" I don't know...

MRR (Chris): Well, we got another cat to calm him down. We had done everything else. We had gotten him declawed after trying every trick in the book, and he was still totally evil. Then we were reading up and kept hearing that if we were to get an older female, she'll mellow him out and knock him into place. So, now since we got our new cat Sable, Magoomba has been attacking her instead of Lydia.

MRR: And the funny thing is, Magoomba really likes Chris, but he hates me! Sable is really cool, though. She's a really cool black long-hair.

S: It's usually the other way around.

MRR: Yeah, I know. I heard that if a cat is the opposite sex of the owner, the cat will get jealous at the object of the owner's affections. But 'Goomba is not like that.

LB: I have a rat, and his name's Guido, but I don't have him any more because we've been on the road for three months and I gave him to a friend to look after. He really likes him now; he's decided to keep him. He was a great rat. I believe he's learned a new trick now. He's got this huge cage. There's a space between his cage and the sofa, and every time he wants to jump on the sofa, he waits for the dog to go by. He jumps on the dog's back, then he jumps on the sofa, and he's made it across! (Laughter) He's learned a new trick. Good rat! I'm dying to see that trick.

MRR: I'm trying to identify your accent.

LB: Well, I was born in Italy, and grew up there. I did a year or two of high school, then my parents emigrated to Australia. That's where I learned to speak English.

"But, yeah, we'd like to make one more record. And tour it. Even if it were a swan song sort of thing."

S: When we played Italy, Lori helped with the translations.

MRR: That's great!

LB: So, it's a mixture of Italian and Australian.

MRR: That's quite a combination. That reminds me of the time that I heard this Chinese man talking to somebody once, and he had this British accent. I was so interested that I stopped him and said, that's so unusual that you're Asian and you have a British accent! He said he was taught English in Shanghai by a British teacher.

LB: I also wanted to say, I have a cat; I inherited him and he belongs to my wife now. He's a long-haired, white furry thing, a Persian with blue eyes. And, he's a pest! His name is Max.

J: (Names pets) There's Atlas and Athena, the two chow dogs from hell, then there's Spanky the Persian and Isaac, Jacob, Delilah, the three little kitties, then the two strays, Buster and June.

LB: He almost inherited a cat of mine...

MRR: Any last words?

LB: Hi Mom and Dad; I'll see you in the Spring.

MRR: We hope they'll be reading "MaximumRocknRoll"! Is there a contact address for your gobs of fan mail?

S: I don't think there's an official fan club any more.

MRR: The last time I sent money in to the Dickies' fan club was when I was in high school, and I never got anything back. But, the first time I sent money in, I got a big old poster, and...

S: Well, somebody actually did the fan club for about ten minutes.

MRR: I also got a newsletter and a personal letter back and a pin. I got a lot of stuff for my 4 or 6 dollars. I still have that poster. I had somebody offer me about $50.00 for it.

S: Which one is it?

MRR: It's the one of all of you and some really short guy...

S: Oh, yeah...

MRR: They're going for a lot! It would be a great way to pull in some quick money!

S: There's a poster of us in that new "Bill and Ted" movie.

MRR: There are friends of ours who have seen stickers and posters of friends' bands in that movie! That's cool...Well, I guess that's it!

BURNING BUSH

By Alan Bishop (of Sun City Girls)

Burning Bush is: Thomascyne: Guitar, Vocals; Denise Tanguay: Bass, Vocals; Leslie Massie: Drums.

The Bush has actively been stirring things up in the southwest for about seven years and are based in Phoenix. Their music and their tactics have crossed over into militancy with the group's participation in anti-nuclear demonstrations, Big Mountain and other native American issues, and their support for a variety of environmental and human rights issues - even the ousting of former Arizona governor Evan Mecham. But Burning Bush is a finely tuned machine with many more kinds of weapons than most Americans with balls will ever possess. Thomascyne and Denise discuss them:

MRR: Is it idealism or the unpredictability of an adventure that motivates your continued participation in anti-nuclear and other demonstrations?

T: Being at a nuclear test site definitely has an edge to it especially after the first time we went up there and over a thousand people were arrested.

MRR: Where was this?

D: It was at the American Peace Test in Mercury, Nevada.

T: What got me to go up there to begin with was my longtime involvement in the anti-nuke movement. It probably is my adventure-seeking nature that gets me to go back.

D: It was almost like our calling to do that. People are always calling us to do benefits and other political events.

T: I probably bore some people with my straight ahead concern for "things".

MRR: It's just not fashionable. The powers that be seem to create fashion out of things that truly don't matter.

D: It's easy to make them fashionable because there's no substance to them. That's probably why we're not too musically fashionable - we have strong opinions and it turns some people off.

T: Yeah, I keep meaning to write some songs about boozin' sex.

MRR: So, you've been around since 1984.

T: In some form or another. Actually, that's when I met Denise and she didn't know if she wanted to play drums or bass...so I said, "Buy something and call me!"

MRR: And you both write the material?

T&D: Yes.

T: Our new drummer, Leslie, is the first to start volunteering ideas for songs though.

D: The original drummer was Mona (who named us), then Nicole, and then Audrey Creed - she stuck with us the longest. She was into the test site gigs and all of the various benefits.

T: Audrey was good for us - she and I thought a lot alike politically and she really helped us progress.

D: And she's on our new 7" from Vinyl Communications.

MRR: That would be "Revolution Without Guns Part 1". Do you think violent revolution has any validity?

T: Violence is abhorrent for any reason, but sometimes you gotta defend yourself and I know this however; for this world to make any real progress, we're gonna have to eventually put down the guns - or else that's all that is ever going to happen for us.

D: Once you start going for the guns, you're regressing.

MRR: Revolution has to transcend guns into another form of revolt...

D: Yes, we need to open up more channels of communication.

T: A small example is the Sandinistas...They really had good ideas and intentions but they alienated people by allowing guns, and concern with holding onto power--conflict with the goals of freedom they were after. It's not like I'm blaming them - they were pushed into a corner...

D: The contras...

MRR: They had to control the situation to a point because other powers would easily infiltrate and undermine them.

T: Some of our friends have said that we're writing pessimistic songs. That's not really "getting it". Sometimes it is kinda hard to sound positive when you survey all the fuckedness. But it wraps up in a sort of optimism that "things" will turn out okay if we try...

D: Yeah, people have talked to me about the negativity in my songs but I just can't help it. Maybe I feel that I don't have the solutions, so I want to make other people aware of it too.

T: Maybe it's naive to talk about a revolution without guns - but it's a wish somehow for all of us to just grit our teeth, back off, take a deep breath and let go. We're faced with this mess because we've been so busy and preoccupied with war and we've just about screwed up our planet to the point where we're gonna have to fucking fly off to science-fiction land.

D: You can forget what you're fighting for when you're fighting for your life.

MRR: What do you guys read?

D: I like reading stories about working class uprisings - I don't know if that makes me a Marxist, but I enjoy stuff like that.

MRR: Speaking of working class - are there any respectable jobs for people any more?

D: Don't ask me! (laughing) I'm a sales person!

MRR: Are there any?

T: Can't think of any...(laughing)

D: I don't know - I don't like to work for big corporations. Your work is as respectable as you wanna make it; don't be a schmuck - Be honest!

T: Speaking of respectable...everything modern is not automatically bad o.k.? I mean, how do you feel about your telephone 'cause I personally love mine. It's what you do with it all. Working is good.

D: I think it s important for people to make their own living...I know people who don't work and scam their living off people who have jobs, and that really pisses me off cuz' I'm working for mine.

T: But honest! There's a lighter side to the Bush. We actually like to drink beer and party.

D: We're not uptight...We like to dance!!

MRR: Why do Phoenix bands always get stereotyped as "sun damaged" by imbeciles who don't even know we have trees?

D: Yes, we're brain fried and slow lizards! But what's great about Phoenix is that you have the space to do what you want...When you go to L.A., people do what other people do. The rent is cheap here too; it's easy to practice at your own house.

MRR: It's also not as competitive here...

T: That's what I really like...the local corporate media structure thing isn't that great but once you get down to the bottom, that's where it becomes supportive.

D: (Whispering) The basement... The underground... The Sun Club!

T: I don't care how bad the bathrooms are!

D: Or the cooling...

T: The Sun Club has always supported us.

MRR: It's the best speakeasy in the Southwest.

D: I wish people were into supporting live bands more than discos and titty bars.

MRR: Would you ever move to another town?

T: Well, Ya never know...but it's great here, like being on the moon The history is intense.

D: You feel like a pioneer here. Plus, I'd go through salsa withdrawals if I lived anywhere else!

MRR: Do you have a manager or agent?

D: No, we need one...I think if you do your own managing it tends to discourage you musically.

T: Yeah. And I don't very often complain about sexism, but we're always being told by wannabe rockgods with their butts plugged that we have to prove ourselves to them.

D: Plus, there's sexism musically. If one of our songs is more on the pretty side than the heavy side, it's not what people are used to hearing. Guys produce most of the rock music.

MRR: What about your name? It's heavy!

T: Burning Bush! It's sexual, biblical, political...

D: It's very timely right now and we've taken total advantage of that.

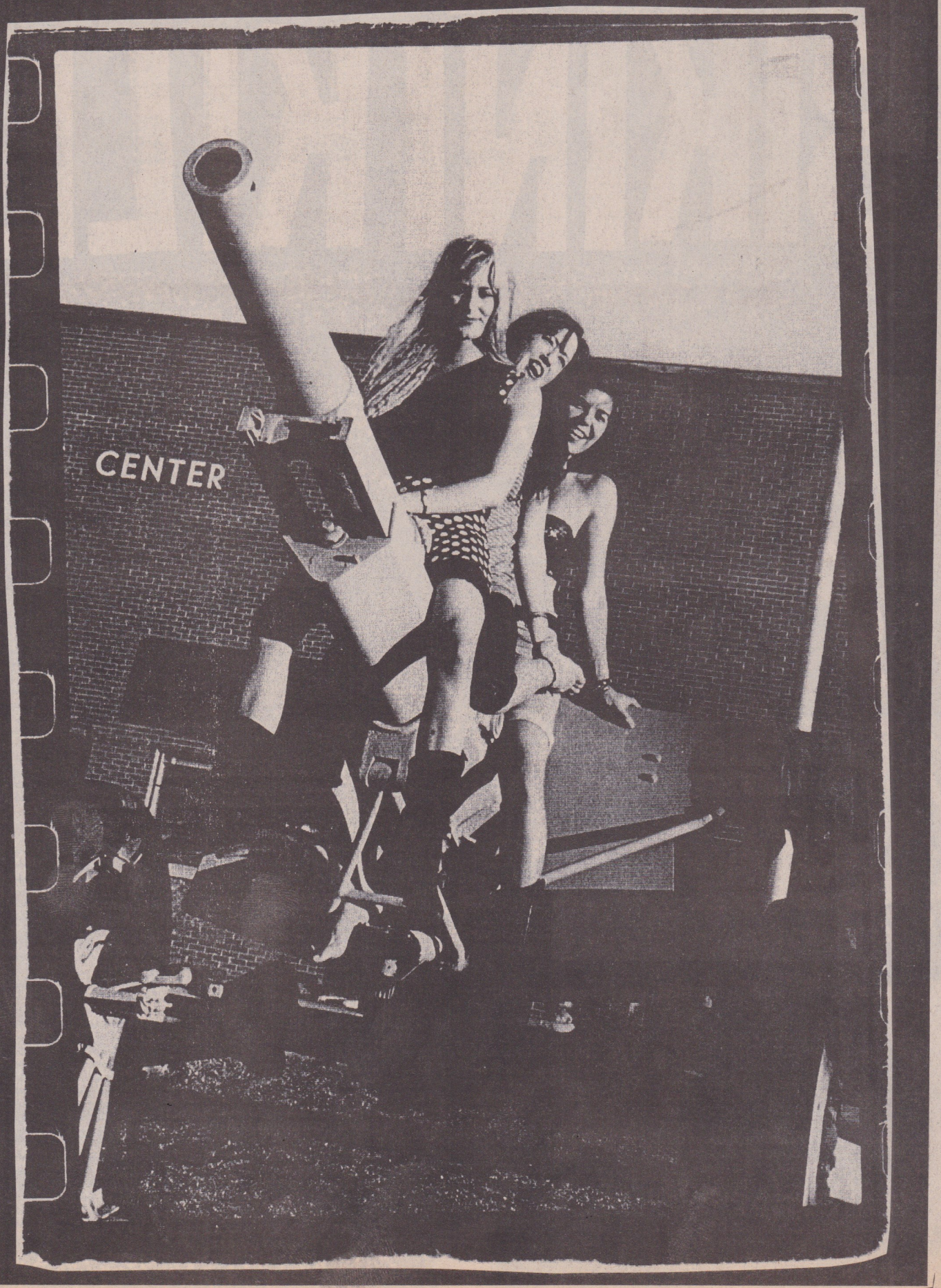
T: We live out here in the desert and I think of tumbleweeds rollin' along and bursting into combustable shrubs...You know, god spoke to Moses through the Burning Bush and you know the only time most men reach nirvana on this planet is through the burning bush.

D: I can get you to do anything through the Burning Bush!

DISCOGRAPHY

Tales from the Bush (9 Song Cassette)
Lick Bush (9 Song Cassette)
Revolution Without Guns Part 1 (7" 3 Songs, Vinyl Communications)
Another Kick in the Balls (Cassette Compilation, Germany)
Baby Thru The Windshield (Cassette Compilation, Flush Prod, US)
Bands Only a Mutha Could Love (CD Compilation, Mutha Records, US)

Burning Bush/ PO Box 7471/ Phoenix, AZ85011-7471
Vinyl Communications/ PO Box 8623/ Chula Vista CA 91912


CENTER

BIKINI KILL

Tobi, Kathleen, and Kathi are angry grrrls. Billy was nowhere to be found. Tobi drums and sings and can play guitar. Kathleen sings and sometimes plays bass. Kathi plays bass and some guitar. Billy plays guitar. Interviewed one morning at Muddy Waters by Lance.

MRR: Let's like do the really normal questions first, just to start everything off. Why are you called "Bikini Kill?"

Kathleen: OK, ok, I don't know it, like, perfectly well. Will you just stop me if I say the wrong thing? This is the story, kinda how Tobi told it to me. One of the reasons we're called "Bikini Kill" is there was this girl, Lois, she thought it up and Tobi really liked it and it got stuck in her head. Part of it is because there's this island called "Bikini Island". These people went to this island, like business people and government, they told the people "Oh, you're going to be part of this huge, great thing that's going to be really great for the whole world," and stuff like that and they like totally believed them. I mean, why wouldn't they, ya'know? They (the government) said "Ok, so you guys can benefit the whole world by getting on these boats and moving to a different island." And what the US government did, since these islanders weren't Americans and the government didn't give a fuck about them, they put them in these boats, and they've got all this footage of them smiling and waving. So they're shipped off in their boats and then the government just blew up the island. And all these people got radiation, and died.

Tobi: They were doing tests for the hydrogen bomb, like 1948, maybe later. And they named the bikini after that. At the same time this guy wanted to make it into a fashion.

MRR: I don't know that story really well. Was it because he was trying to cover up the really evil political side of it, or was it because everyone knew about the explosion and he was capitalizing on it?

Tobi: He was capitalizing on it, I think. But then it served to reinforce the whole thing of "It's a fashion thing, a cool thing."

Kathleen: Also, I'm really into "true detective" magazines. It makes me think of girls in bikinis with guns. It's taking over that whole stereotype of what our sexuality is. "This is ours and it's powerful." Also I think it sorta sounds like a cock-rock band name. (laughter)

Tobi: It looks really good graphically because it has a lot of "I"s and "k"s and "l"s.

MRR: I remember newsreel footage of the bikini island and the bomb thing and of course I knew what a bikini was. But the first time I put the two ideas together was because of that Gang of Four song...

Tobi: Exactly. "She doesn't think so but she's dressed for the H-bomb."

MRR: If I had just heard Bikini Kill... You don't sound like other Olympia bands. If there is an Olympia sound...

Kathi: Yeah, what does that mean.

MRR: Oh, the K thing. Also lyrically you're a lot more direct. Now that I know you're from there, you seem to fit more into the community.

KATHI LYNN IS BIKINI KILL'S BASS/GUITAR PLAYER.

Kathleen: Tobi is more up on the Olympia stuff because she's lived there...
Tobi: Yeah, me and Billy were in this band on K called the Go Team.
MRR: Were any of the rest of you in other bands before you were in Bikini Kill?
Kathi: Billy was in Snakepit.
Kathleen: I was in a band called Viva Knieval (sp.?).
(Lance says something incoherent about Evil Knieval)
Kathi: I was in a band for five hours with Gillan, Megan, and ? We played a show. Only three people showed up. It was incredible. I've got pictures to prove it.
Tobi: I was in a band called Dora's. With Tam from 13 and Donna.

MRR: Someone told me you were all thinking of moving to DC. (Weird looks all around) Hey, you don't have to talk about it if you don't want to.
Kathi: We're not at liberty to discuss it. (laughter)
Tobi: We can say yes.
All: Yes.
MRR: It's funny how there's this weird connection between Olympia and DC. How do you think that all started?
Tobi: It started about three years ago when Fugazi and Beat Happening started doing shows together. We met Nation of Ulysses through Fugazi. When Go Team was on tour we hung out with Fugazi so me and Billy knew them. Then Guy told us to go see Nation of Ulysses because he was friends with them. We all just became really good friends because we lived in DC for this summer.
MRR: Oh! The Go Team! I have some of your singles. It was this month to month thing?
Tobi: Yeah, it was kind of a disaster.
Kathi: There was supposed to be a record every month with different people playing on them.
Kathleen: I think I was the only person in Olympia not on one. (laughter) I wanted to be on one but I didn't know how to ask.
MRR: What do you feel is more important for you music or lyrics? Do you feel they mesh or does one outweigh the other?
Kathi: Kathleen is always writing so that's not a problem.
Kathleen: That's why I'm learning to play bass so I can do it at the same time. A lot of our songs I'd be in my apartment and I'd play two chords and write the words so at least there would be like a feeling or a rhythm to it. Then they would totally understand and write the music to it. Sometimes they make up a thing and I try to understand what the idea was. We try to be holistic and stuff. We don't always do it the same way.
MRR: Has there ever been a situation where Kathleen wrote a lyric and someone was like, "Oh, I don't know about that."
All: Not really.
Kathleen: There's a lot of trust. If Tobi sang something that seemed a little weird, I would assume that there was a really good reason for it. I'd assume she knew what she was doing.
MRR: Do you folks hang out a lot back home in Olympia?
Tobi: Yeah, we're pretty much our only friends. (laughter)
MRR: Aw, that's so sad. (laughter)
Tobi: Well, our hanging out friends. You know what I mean?
Kathi: Tobi and I had a whole thing where we would get up and go to coffee every morning when I had a car.
MRR: Well, there are some bands that just play together and otherwise never see each other. The thing about Olympia is... I think the architecture, the way a city is designed, the way a city looks, like with hills or whatever, and especially if it's on the coast I think it has a lot to do with the psychology of the people who live there.
Kathi: You mean Olympia?
MRR: Well, yeah. You don't think so?
Tobi: What do you mean? Because I've been thinking about his lately.
Kathleen: We can't live in the middle of the country because Tobi has to be near water.
MRR: San Francisco is a good example. There's a definite focus with the Mission. It's a bay. There's a lot of hills. It's separated from the East Bay. So on the one hand it's almost schizophrenic. But there's a definite focus. And there's a certain character to the city. Before this I lived in L.A. where it seemed like ten suburbs that got so big they just call it a city.
Tobi: Olympia is like a circle. When I was growing up in the suburbs of Maryland, there would be a court and they would all have houses around them that had big driveways. It feels the same way in Olympia to me. It's like you're surrounded by hills and the flatness is in the town. It feels like having your mother's arms around you.
Kathleen: It's like you're being surrounded. You feel really safe in the downtown area.
Tobi: It's like our headquarters.
Kathi: The hard thing about Olympia is that it's impossible to support yourself once you've graduated. Because there are no jobs unless you work for the state.
MRR: Or K. (laughter and inside jokes) You folks played here not too long ago. What did you think of that show, did you like it better?
Kathleen: I think that party in Oakland was totally fun. The thing that was cool this time was that there were so many dyke girls there. So many right in the front that were totally yelling. I felt like I could do anything that I wanted because they were totally right there. I felt really protected. I felt like I could fuck with people a lot more. I felt really comfortable.
MRR: You seemed really relaxed. It seemed like it was really natural.
Tobi: We're too confident. It's kind of insane how confident we are.
Kathi: We hadn't practiced for two months. Because I was gone for the whole summer. I got back the day the convention started and we played the third day.
Tobi: So we practiced once for that show and not at all for Gilman St. But the last time we played Gilman St. it was in the middle of the tour. We had been practicing and playing shows every day. On that tour we doubled the amount of shows we played ever. That was a high point for us. This show I thought was really kind of scary because it was so light. I could see everyone's faces.
Kathleen: I feed off that a lot.
Tobi: I can't stand it. It freaks me out.
MRR: Being outdoors is one thing. But being inside a club like Gilman during the day has a weird effect.
Kathleen: I can't stand it when the lights are out and I can't see people. At least if there are axe murderers out there, I know. I totally have this fantasy of all these people with bloody axes out there. When I can see their faces it gives me this energy back.
MRR: I don't know what it is 'cos there's no logical reason for it in my head. But when it's dark it seems a lot louder.
Tobi: Yeah, it's like you hit your snare drum as hard as you possibly can and it hardly makes any noise.
Kathi: It's the psychological thing of the lighting. When Fugazi play they always ask to turn the lights on and leave them on just because it's so ridiculous.
Tobi: Well, it makes sense for what they're doing because it brings the audience more in total focus. They're such a band that has such crowd control that they can pull that off. It's hard for me. I can totally understand why Kathleen would like it. Because her whole thing is looking people in the eye when she sings.
MRR: What I figure is, what I don't know can't hurt me. (laughter)
Kathi: Well, I don't face the audience anyway.
MRR: Yeah, I know. Is that your style?

BIKINI KILL FUCKIN'

Kathi: It kinda started out because I was too scared to face the audience. But then it's sort of turned into a style of playing. It's really weird because the Nation of Ulysses do that too. We didn't even know that about each other until we played that show together in Seattle. But it's also because I don't really play for the audience.

MRR: It definitely gives your band more of an image on stage.

Kathi: I think it freaks people out. People always come up to me after a show and go, "why didn't you turn around once?" Why should I face the audience just because everyone else on stage does?

Kathleen: That's funny because there's this photographer named Ivana Simpson (?) and she has all these photos of the back of her head. There's this whole thing that they want you to turn around because they want to see if you're pretty or not.

Kathi: Exactly. There's this whole thing about, "here I am." But no, I'm just here on the stage.

MRR: Also, with you (Kathi) not facing the crowd and sorta sullen and you (Kathleen) in everybodies face, there's a contrast that leaves a longer impression.

Kathi: Well, you know what Paula Abdul says. "Opposites attract".

(talk goes into hair coloring and how Kathleen looks like "poop" with blonde hair)

Tobi: Maybe we should talk about fashion.

Kathi: The whole thing has to due with Kathleen's theory on the "J" word... "girl jealousy".

Kathleen: We kinda have some slogans that just come to us. For the first fanzine I had been collecting this page of all these things I was thinking of to help me personally. You know how people who are trying to quit drinking will put notes on the refridgerator like, "Don't drink"? You have a bad habit so you tie a string around your finger. I do that with things I'm trying to work with internally. One thing we've all talked about a lot is jealousy which keeps girls and girl bands isolated and separated which is a really bad thing. So one of our slogans is, "Struggle against jealousy, the killer of girl love and encourage in the face of insecurity. The fashion thing feeds into that. You and your best girlfriend are getting ready to go to this party and it's a dress up party so you're really excited. So you go to the other girl's apartment and you take all these dresses out and lay them on the bed. You start picking out what you're gonna wear. Then the other girl puts on one of your good dresses and she looks totally foxy in it. You have the temptation to say, "Oh, I was going to wear that dress." So she has to take it off and give it to you because it's your dress.

Tobi: But you know she looks better in it than you.

MRR: That's so subjective. It's just your opinion who looks better in your dress. I guess it's mostly for your own self help. It's mostly for your own head.

Kathleen: It's if you really weren't going to wear the dress but you have the temptation to say it just to get it off her because she looks so fine in it. It becomes a competition thing over who looks better at the party. Yeah, it is subjective. But the Bikini Kill way of doing it is that you actually say out loud, "I was just about to lie and say that I was going to wear that dress. But I'm not going to because you're my friend and I want you to look totally foxy and I love hanging out with you."

MRR: Would you actually say that?

Kathleen: Well, I did that to my friend Heidi from New York. She put on one of my dresses and looked really good. And with Kathi the same thing happened but I didn't tell you.

Tobi: No, we always do that. Totally. We always... Well, I wear their clothes because I don't have any. But that's just an example of what we do. To take something that's really girly and can be really fucked up.

Kathleen: It's one of the only times we get to touch each other in traditional heterosexual...

Kathi: Girl culture.

Kathleen: It's one of the only times when it's supposedly okay to touch each other. Like to touch each others hair. It's one of the only times I thought it was safe to not be heterosexual. We've all been dealing with issues of our heterosexuality.

Kathi: In some ways, one of the best things about going to a party is getting ready with your friends. The party doesn't really matter.

MRR: Do you think that by doing that you're making yourself more open to other types of contact with girls...

Tobi: By politicizing and already existing ritual to be empowering instead of fucked up and telling people about is is part of changing the landscape... We're taking this thing that already exists and making it ours instead of making it a tool of a patriarchal society.

Kathleen: In that situation you're taking the emphasis away from the actual party and putting it on getting ready. I think the same thing happens in the band. Our friendship and how we relate or don't relate is pretty important. Practicing is fun and to me it's just as much a part of the band and is important. Hanging out and stuff is just as important as doing the actual thing in front of people. People think the product is all that matters. "What product do you produce?" We're just trying to switch emphasis and say that this is really important too.

MRR: It's weird because even though there's a real awareness of the issues here. There's still a lot of petty jealousy and competition . Even though bands work together, it's almost superficial because there's still this barrier that needs to be crossed over.

Kathleen: That's where the slogans really help me. Sometimes I'll say something that's a jealousy thing at another girl in a band. Allyson from Bratmobile will say, "J word". And I'll realize I totally isolated myself. It's not a matter of being politically correct police. She just reminds me on how much I miss out.

Kathi: The whole girl thing, Tobi told me about when we were first starting the band. When girls are growing up, they hang out together. But at some point, 12 or 13 it depends, something happens. Boys come in and it all gets fucked up because of the boy-girl thing. Then the girls can't hang out with girls.

Tobi: That's what we mean by girl culture. There's a whole girl culture that exists when you're little. These girls have their own scene. And it always gets totally fucked up when girls start dating boys. Like two of them like the same guy. Or they just start dating guys and that becomes their life. Then they get married and that's traditionally how women get into these situations where they are totally

separated from each other in these domestic spheres. What we want to say is, "no, that's not happening to us. This is girl culture and these are our rituals".

Kathi: I don't know how many friendships have gotten fucked up for me just because of dumb boy things. It's totally unnecessary.

Tobi: A lot of cool girls won't say a word to each other just because they've dated the same boy. We're just saying that's fuckin' bullshit. In fact, by saying that, it's totally affected people that we've met.

MRR: I'm not sure how to phrase this. Do you think it has more to do with the family unit and what you learn before that age or is it something that developes once you start dating boys. Boys are also brought up to think that they are more important...

Kathleen: They're wearing their "I hate girls" t-shirts, riding their bikes. We spend all this time trying to convince them that we're cool rather than hanging out with each other. That's something that I've learned from being in Bikini Kill. I was really nervous about being onstage with the band that I was in before. We toured and I spent a lot of time explaining to boys that what I was doing was valid instead of really getting in touch at shows with the girls who were there. Guys would come up to me and ask me if I was a man-hater. I would sit there and explain and explain. Really I was wasting my energy. I still get really nervous before we have to play. So we came up with four points that we use to respond to guys. If they're cool, then maybe a dialogue will happen. But if they're not cool, they get all four answers.

Tobi: You know if they're not cool. They come up to you and give you a compliment and the way they do it is saying, "Oh you guys are pretty good. How long have you been playing? You guys are gonna get really good. I've been playing for six years..." You know what I mean? Usually the guy is a complete jerk. He's not in a band. He's younger than you. You've been going to shows for ten years. This guy is fifteen years old and he's still talking to you in this language.

Kathleen: It's like he's the judge in some weird kind of beauty pageant. He's the judge and you're supposed to be good in that standard. It's the whole hierarchy. Like you were saying, it starts in the family with the dad over the kids.

Kathi: Do you wanna say what the four rules are?

Kathleen: Okay, someone comes up to us at a show. 1) We know exactly what we're doing.

Kathi: 2) What band are you in?

Tobi: 3) Why do you look like you just got out of P.E. class? (laughter)

Kathi: 4) Get on your knees and bark like a dog.

Kathleen: There's a rule number five but we never get that far. Besides, we stole it from L7.

MRR: Do you get to use it a lot?

Kathleen: We've used "We know exactly what we're doing" a lot.

Tobi: Usually you don't need to get past rule number one. But when you ask them "What band are you in?" that usually pisses them off because they're usually not in a band.

MRR: And if they are, the're even more pompous.

Tobi: And that's when you say "Why do you look like you just got out of PE class?" Because you're fucking with their whole aesthetic. Usually these guys look really jock-ish.

Kathi: That was in reaction to a specific incident that happened at the L7 show when we took the stage. We got up and played a song between bands and we didn't have a guitar player. It was totally ridiculous. So this 15 year old boy came up to me and Tobi afterwards and says, "Oh you were pretty good. Do you think you're going to be ready for your next show? Where's your guitar player?" All this bullshit. Then he walked away. We were thinking, "what the fuck?"

Tobi: A big part of why people feel like they can say this shit to us is because we're not into all the professionalism. We just got up there and started playing before we really knew what we were doing. We've been in bands and she (Kathleen) is really a great singer. But we didn't have a guitar player or anything yet. We didn't have big amps or equipment or anything. So they think they can get away with saying that you're not real. "You're good for what you're doing. When you get your shit together and get your Marshall you'll be in the real..."

Kathleen: It's all part of the same hierarchy. Who's to decide what's good music and what's not. Like how the father's over the son and at your job, another "J" word, the boss is over the worker. In the music scene, it's the guy with the Marshall stacks.

MRR: I almost revel in the fact that I can' play guitar. The whole punk thing seems to be, anyone can be in a band. So it almost burns me that there's these "musician" type punk bands. And any guitar with a pointy head I hate.

Kathi: Exactly. That's exactly what we're talking about. The pointy head thing. Those are what, Charvell's?

Kathleen: And those people with no lines on their bass. They don't even have lines or dots. That's really weird. I use white out marks on top of the bass. So when we're playing, I can see where the dots are.

Kathi: The dot thing. We play by the dots. I always tell Kathleen, "start on the second dot and go to the third."

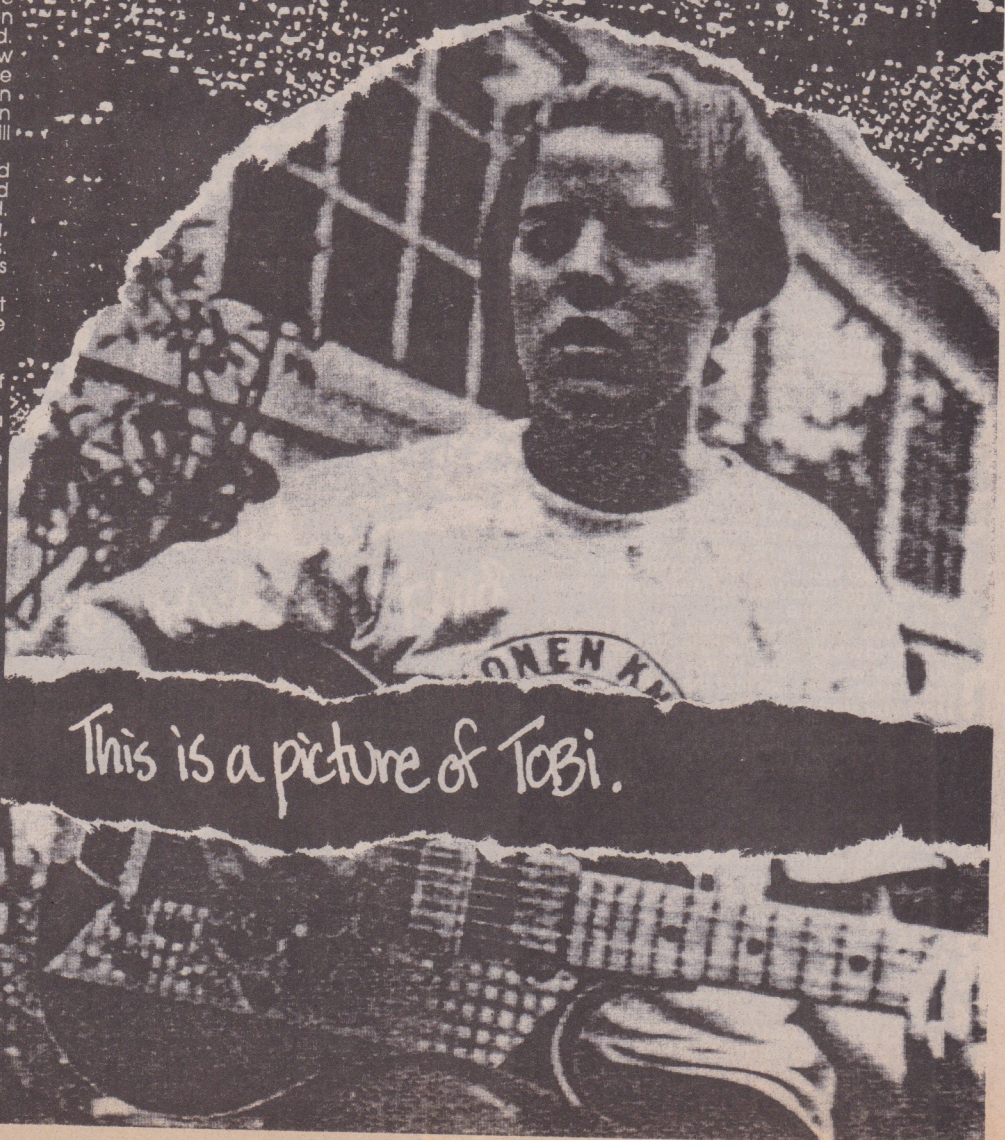
Tobi: Having the emphasis not be on professionalism is really important for girls too. We're not encouraged to learn how to play instruments at a young age. If girls are ever going to start to be in bands as the norm rather than as the exception. They need to see people up there that have just started playing. That's something that has gotten lost. I think that's why there are so many great girl punk rock bands now. It's like you have to make up your own rules because the old rules don't apply. You just have to start with what you have.

MRR: I think it changes the whole emphasis too. One thing I like about Gilman shows is that I can go and see somebody I know on stage with a guitar whether they can play or not. I'd rather see a band that I may not even like, but I know the folks in the band, than some really rad band. I think it changes the emphasis and makes more of a community feel. It's just someone you know onstage rather than "the BAND".

Tobi: And it makes the process of learning how to play visible. A lot of guys practice in their bedrooms for years and then get on stage. We learn our chords on stage.

Kathleen: It demystifies the process of how to write a song. Jean from Mecca Normal was saying that she wanted to go on stage and make up a song. Just so people would see how people get together and make up a song. I had no clue how. I thought it was this secret thing that boys were imbibed with this knowledge coming out of the womb.

Kathi: Do you remember that show in Everett? I don't remember which band it was. But they were up there playing. And there was this homeless guy in the audience and he had been walking around. Singing songs in the audience. And he pulls out this piece of brown paper. He wrote out all these lyrics on the paper and handed it to the band that was onstage. They just took it and the guy on stage read and they just played a song they never played before. They made up a song and played it. It was the most incredible thing. The



audience went totally insane.

MRR: When Thatcher On Acid play, they usually let people in the crowd come up and sing or say whatever during their last song.

Tobi: That's like the Fugazi show up in Olympia. I cried. I burst into tears.

MRR: Changing the subject drastically, how did your tour go. It was mostly on the strength of the tape, right?

Kathi: No.

Tobi: The tape came out the day before we left.

Kathleen: We didn't send tapes to anyone.

MRR: Wasn't that hard to book?

Kathleen: The Nation booked the stuff on the way back. We booked the west coast from people who had seen us play and friends of friends. It was amazing how many people were into seeing a band that they didn't know what the fuck they were doing.

MRR: Do you think that being from Olympia helped?

Kathleen: A lot of people billed as being from Seattle. Some people thought we were from DC. We would say Washington and they would just assume. We were also with the Nation.

Tobi: Most of our shows were in the North west and in the Bay Area. It wasn't really that difficult.

MRR: At the end how did you feel?

Tobi: Our last show was in DC and it was incredible. It was one of the funnest shows I ever played. So we felt pretty good.

Kathleen: The last tour I went on, there was a lot of internal conflict. I didn't really meet that many people. We just sort of stayed together. It was still great because we were going to all these places and we had a purpose. I'm kinda hyper-productive. I'm not someone who can just travel and go to Mount Rushmore. I hate that shit because I feel really lazy. To have a purpose... We're going to Minnesota TO PLAY A SHOW. It's a reason. You're travelling plus you're being action people. I thought that was amazing. Then this tour blew that all the fuck away. I really think that the Nation and Bikini Kill started really feeding off each other. We were influenced by them. When we were out there I started doing stuff with the guitar player. We shared ideas and met all these amazing people. I was trying to explain it to my Mom. She said, "Was it successful?"

Kathi: Oh my god, my Mom said the exact same thing. Successful? What the fuck?

Kathleen: I didn't know how to explain to her. It was the most successful thing I ever did in my whole entire life. I couldn't really explain it...

Kathi: ... In Mom terms.

Tobi: "Live and lend. Do as you please" We totally did that.

Kathleen: Yeah. My mom would always say you can't live and lend and do as you please. I would always ask why. Why can't I?

Tobi: That was the emphasis of the summer for us. We were saying, no, we can do whatever the fuck we want. We're going to do it. And we didn't get jobs. We didn't hardly eat. None of us. It was insane.

Kathi: We didn't even sleep. We'd play a show and we would have to leave that night. Then we would have to travel 700 miles or something insane like that the next night.

MRR: You start to get these commitments in your head like, "14 hour drive? No problem." (talk goes into touring for four months)

Kathi: It is incredible. The people you meet... Like the Louisville people. They don't even know you. They take you home and cook you dinner.

Kathleen: Yeah, it's incredible. That's why I always tell girls I meet at shows, "You got to be in a band!" I tell them to play bass because that's what I play and it's easy. At first I could only play the top string. All our songs were on the E string and I would just play with one finger. If you play for a few months you can go on tour. You go to this town and you imediately meet the coolest people in the town. You don't have to walk around and look for punk rockers for three days before you meet one person in a record store. Then you say, "Hi, where's the scene? What do I do?" When you're in a band, you go to a town and all these cool people...

Kathi: They come to you.

MRR: Seems like more girls should play guitar because it's such a "guy" instrument.

Tobi: And drums. There aren't enough girl drummers.

Kathleen: There are a lot of girl drummers here (San Francisco).

Tobi: There are none in the North west.

Kathi: That's my mission for 1992 is to learn how to play the drums. (talk goes into double bass drums)

MRR: Do you folks have any plans to put out a record?

Tobi: Yeah, we're going to put out a record. Our friend Allyson from Bratmobile is starting a record label called Riot Girl Records. We want her to put out our record. We recorded at Inner Ear studios with Ian Mackaye. (rudely interupted by a telephone call)

MRR: What did I miss?

Kathleen: We were just talking about our stockpile of weapons back at the Bikini Kill practice space.

Tobi: We're for violent revolution.

Kathleen: We're pro-violent revolution. We're also pro-revolution everyday.

MRR: Have you ever read "The Revolutionary of Everyday Life"? It's by Raoul Vaneigem. He was one of the early situationist writers.

Kathleen: Yeah, the situationists. I'm totally into that. It's in the back of this fanzine I have called "Of Sleep and Nightmare". It's so amazing. I met this guy, Drake Scott. He's a situationist from Cleveland. He's also a performance artist. He stayed at my house and did this performance piece. He totally got naked and I loaned him all this lingerie. (talk goes into large print)

Tobi: One of my proffessors was a situationist. I didn't even know that's what it was called until the last day of school.

Kathleen: This guy told me about a couple years ago. We were sitting on the couch and he was explaining it and I did not understand a word. He left these fanzines for me and they were mostly by women. They had slogans like "Take your desires for reality..." This girl made a flyer for this club we ran and it said, "The desire to rock. The desire to play." All these different things were coming together. Then I read "Of Sleep And Nightmare". I thought, "this is right on. This is just the stuff I've been thinking about." He explains it really well. He was connecting everything, heterosexism, sexism, racism, all these things withing a capitalist society, hierarchy, dualism. He had a reading list that was all situationist.

MRR: The tapes almost gone, so what else do you want to say.

Tobi: We're on this compilation called "Kill Rockstars". Who's on the record? I can't remember.

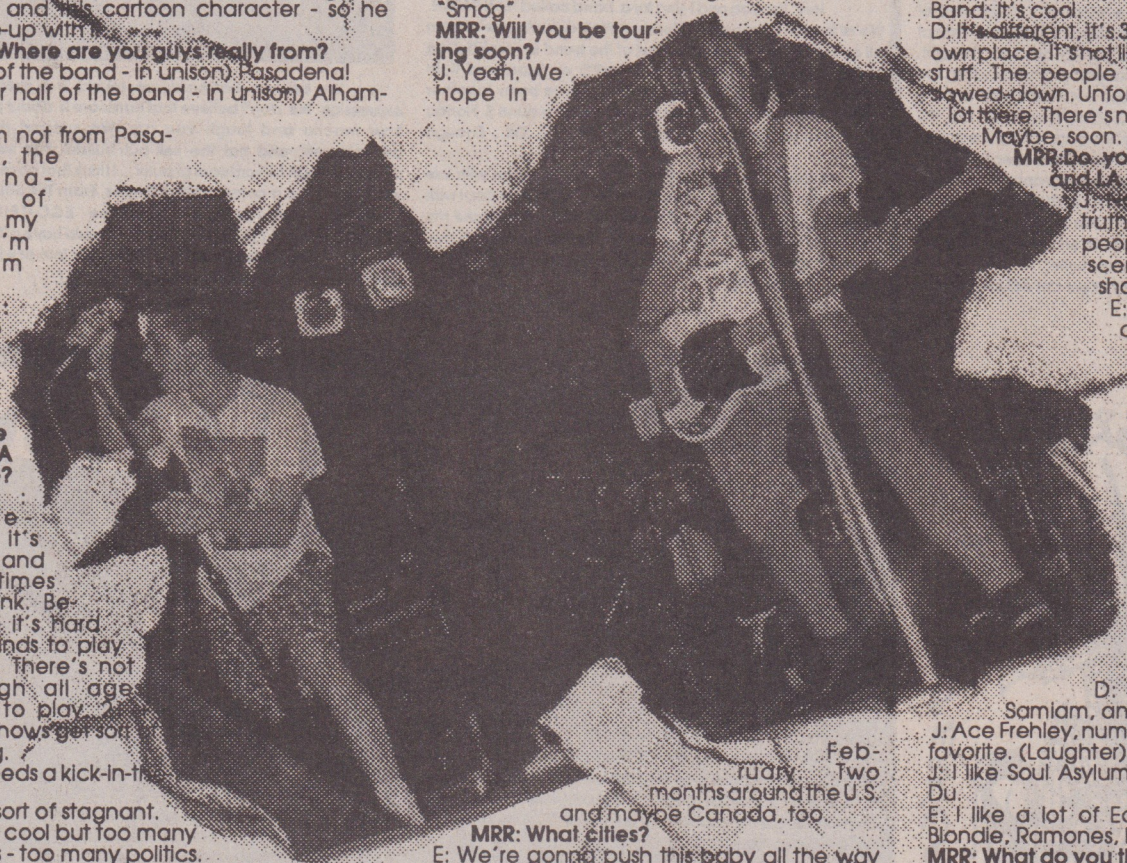
Kathleen: Bratmobile. Nirvana.

Tobi: Melvins. Nation Of Ulyses. We're also putting out a split single with Joe's and some other bands. (tape runs out)

BILLY KARREN: star of stage + screen

SCHLEPROCK are a great band from Pasadena, California. Their attitude towards what they're doing seems a little different from other L.A. bands. With one EP out and a LP on the way, they play powerful melodic punk with a sincere feeling. This interview was taken their van somewhere outside of the Bay Area. Interview by David.

MRR: Who are you guys?
D: We're Leonard's kick-back men.
MRR: Who came up with your guys name?
D: Anthony did (bass player), we were thinking of a name and he was watching cartoons and this cartoon character - so he came-up with it.
MRR: Where are you guys really from?
(Half of the band - in unison) Pasadena!
(Other half of the band - in unison) Alhambra!
JK: I'm not from Pasadena, the Tournament of Roses my ass! I'm from Mars!
MRR: So what do you think of the LA scene?
D: Sometimes it's cool, and sometimes i"s bunk. Because it's hard for bands to play there. There's not enough all ages clubs to play. 2 [illegible] over shows get sort of boring.
J: It needs a kick-in-the-ass!
E: It's sort of stagnant.
JK: It's cool but too many bands - too many politics.
MRR: Where have you guys played before?
D: We've played from Tijuana to the northwest of Canada. All over the western part of the U.S.
MRR: Where do you think the kids are the best?
J: Canada.
E: Canada.
D: I liked Olympia.
JK: I liked Vancouver and Mars - they're really cool.
MRR: What have been some favorite moments?
D: My favorite moment is right now. (D. cuts fart laughter!)
JK: Seattle was great. Hanging-out at Robin's pad, that was cool.
Entire band: Yeaahh!
MRR: Your single on Nemesis Records is called "Do It All". How did you come up with that?
D: Our drummer, Sard, always said that "he is a crazy guy, he would do anything..." He would say, "Do It All", so we made a song called that.
MRR: How did you get on Nemesis anyway?
D: Well, one night we were playing a show with the Chemical People and the Dwarves. I saw Big Frank and asked him if he was still putting records out. He said "yes", so I gave him a "demo" and he wanted to do a single from it.
MRR: You're also putting out a LP soon, right?
D: Yeah, an LP should be out - maybe by Thanksgiving, we hope. It's got eleven songs that we're really into. It's gonna be called "Smog".
MRR: Will you be touring soon?
J: Yeah. We hope in February. Two months around the U.S. and maybe Canada, too.
MRR: What cities?
E: We're gonna push this baby all the way back east. Through the South. We wanna meet a lot of 'country' girls.
MRR: What was the group's worst show?
JK: My worst show was at a place called "The 3 Palms". A riot broke out during our set, it really sucked. There were a bunch of helicopters, pretty weak!
MRR: So do you guys still cause riots, or have you mellowed-out a little bit?
D: Well, we've mellowed-out, but we never wanted to create that kind of atmosphere in the first place. I don't know what is was, maybe our music sounded aggressive, so people fed-off it too much.
E: I think bad shows are more inspirational (?), then a let-down.
JK: I'm not driving anymore. I'm not driving!
MRR: What is your life goal?
D: To find Bigfoot and buy a trailer park in Arizona and die.
MRR: I see you guys read a lot.
J: This is my favorite magazine. It's called "Night of the Wang".
MRR: Where is it 'cool' to play - in LA?
D: Spankys' or Eugenes', when that was happening. The Hollywood clubs sort of suck. The Anti Club sucks. Whoever pays to play there is a sucker. How lame!
J: We like to play shows and give people a fun time. We are into what we are doing.
MRR: So have your guy's style changed?
D: Yeah, I think we've matured in our playing. I think every band does. We used to play a little faster, a little more aggressive stuff. Now we've mellowed-out - just a little bit.
MRR: So how do you like Pasadena?
Band: It's cool.
D: It's different, it's 30 minutes from LA. It's its' own place. It's not like all the Orange County stuff. The people are different. It's more slowed-down. Unfortunately, it's hard to do a lot there. There's nowhere for the kids to go. Maybe, soon.
MRR: Do you think Orange County and LA are competitive?
J: No. Not really. To tell the truth, I don't really care when people try to battle between scenes. That's lame. They should relax and drink beer.
E: I hate it when people cry and complain about stupid things.
(Jeff racks Ernie - who starts crying) (Band starts singing some weird Mexican song. Things start getting weird!)
MRR: So what have you guys been doing up here?
E: We've been drinking beer and we watched Mike's, from Green Day, girlfriend cook spaghetti. (Laughter)
MRR: What influences do you guy's have?
D: I like the Doughboys, Samiam, and a lot of melodic stuff...
J: Ace Frehley, number one. But, Poison is my favorite. (Laughter)
J: I like Soul Asylum, Replacements, Husker Du.
E: I like a lot of East Coast old stuff. Like Blondie, Ramones, Bonham is the best.
MRR: What do you think is up in the future for you guys?
D: Putting as many records out as we can. Maybe go to Europe. Maybe buy a burger. I got the munchies.
J: I'm gonna take-over Hostess Pies.
D: Pay-off this van.
MRR: You guys don't own this? Who owns this thing?
Band: It's half ours.
D: This guy Bruce was cool enough to let us pay it off. It's been driving good. But, right now it has a funky odor hang'n around.
E: I want to meet as many green mohawk girls as I can who want to love me and travel around the world with me. (Laughter)
MRR: What's your biggest problem when you're traveling?
J: Big John, he takes up too much room and snores too loud. It sounds like he's cutting down trees... man!
MRR: Interview ends abruptly, ...van breaks down. Schleprock, a great band with the worst luck.

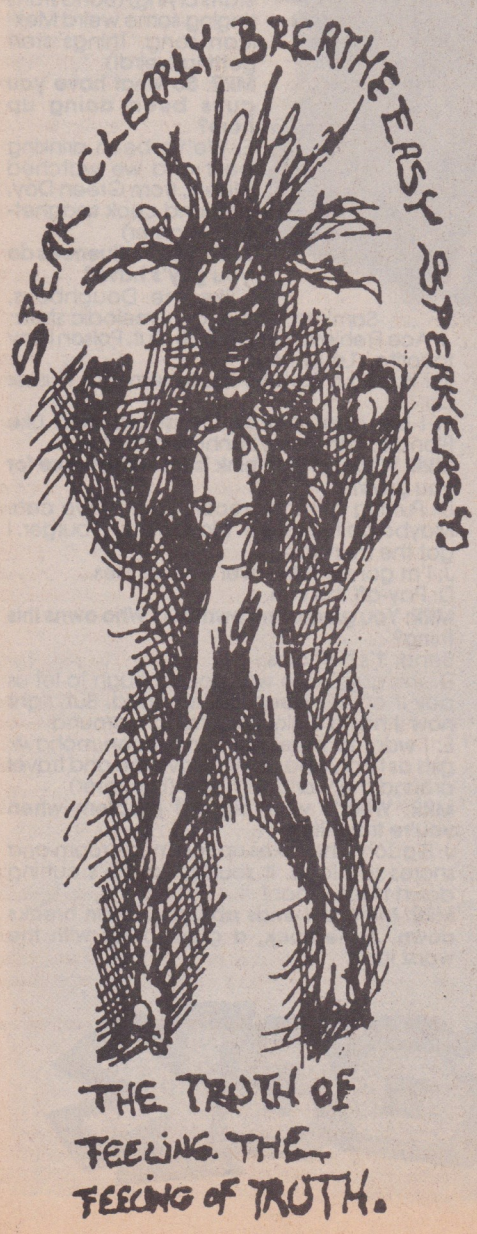


Schleprock

SPEAKEASY

Speakeasy formed in the winter of '88-'89 out of boredom and the need for self expression. Their lyrics reflect upon the necesities of intellectual growth, abstract thought, and contempt for conformity and complacency within the "HC/punk" community. The music is melodic with smooth transitions betwwen the hard and soft ends of the HC spectrum. It is impossible to label them as straight edge or punk or emo or anything. They have never accepted labels or limits. They are now disbanded for geographical reasons. They recorded a final documentation of their work in August of this past year. Tapes are $3 ppd. We are are loking to put it out on 7 inches of vinyl. If you'd like to order a tape, help out with the record, trade tapes or zines write:

Dave/ Box 80 Verder Hall KSU/ Kent OH 44243-0001



HANGMAN

Hey. I'm Bob and I sing for a band called HANGMAN. We're from Ft. Lauderdale, Florida... Well, actually, we're from all over southern Florida. The rest of the band is: Frank(fat)on guitar, Stan ("who took my records?") on bass, and Kyle ("don't eat my food") Miller on drums. We've been together a little more than a year, and we've played around S. Florida a bit either as opening acts,or at local shows...Ok... Enough history.

Music wise, HANGMAN is a hardcore band with lots of distortion and lots of vibration. Most of our lyrics deal with everyday living in a fucked world and also I sing about my personal views on all of the bullshit that goes on around me. In addition, we also have a few songs on issues that we are against, like hunting.

We believe that hardcore (punk) is a medium of expression. We don't believe that hardcore is about proving how macho and tough you are. We support the real underground, and not the sell-out bullshit that so many people accept as hardcore or punk... I think that covers it..Oh yeah, we're on a comp. called "Notes From The South", on Youthbus Records (also features EGO-TRIP, THE BELIEVERS,AND BEYOND REASON). We should have a 7" out by January. I hope. Well, if you would like any info or whatever just write. I also do a zine called CUTTHROAT.

Hangman/ Cutthroat/ 3201-B S. Port Royale/ Ft. Lauderdale, FL 33308

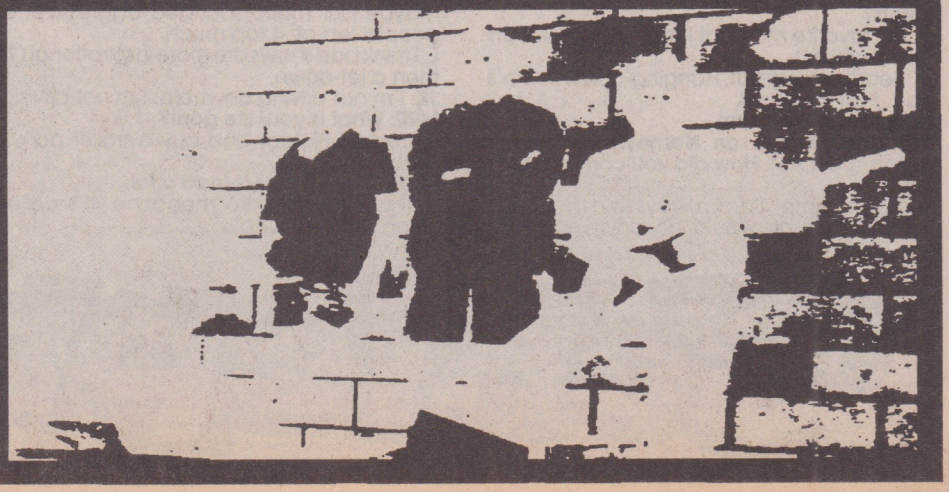
VEGETARIAN MEAT

Vegetarian Meat is a hard-core/industrial band. We're sort of strange; you'll understand after hearing our songs. Our music has been described as "psychedelic-industrial" in Factsheet Five, and as "crap" in the main-stream sell-out magazine Alternative Press. If you like strange hard-core thrash, check us out.

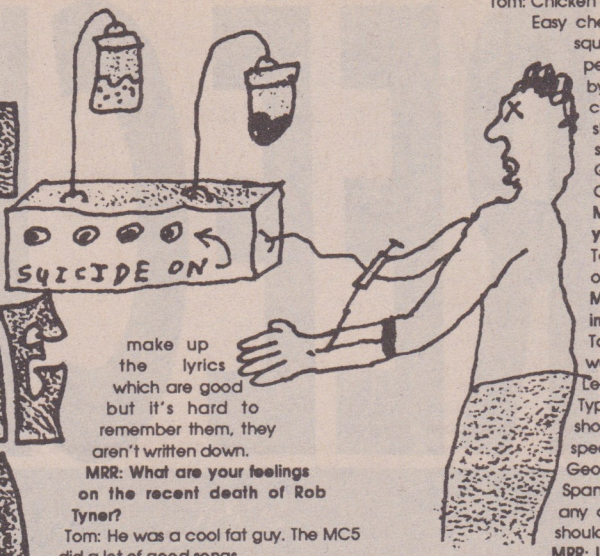
Anyway, here's our lineup: Dennis Cleary on vocals and drums, Alex McAulay on keyboards and vocals, and Manish Kalvakota on guitars. That probably doesn't mean anything to you, cause you don't know us, but we don't care. However, if you want tapes or T-shirts, each are $5.00 from: **Vegetarian Meat/ 700 Woodbourne Trail/ Dayton, Ohio 45459.**

You can reach us by phone at (513) 436-3533, if you have a really strong desire to talk to us. Thanks for reading this. We'll leave you with some pleasing song lyrics...

"Squirrels In My Pumpkin"
"When I look they're always there,"
("Squirrels in my pumpkin")
"Go down to the county fair,"
("Squirrels in my pumpkin")
"Feed the squirrels poison,"
"Watch the farmers cry,
"Gather up the bones,"
"And drive them home...ll
("Squirrels in my pumpkin")



DR KABORKIAN SUICIDE MACHINE BAND



Since the good old days of great Michigan bands, Negative Approach, Meatmen, Necros, State, Son of Sam, Violent Apathy, just to name a few, Detroit hasn't been represented well till now... D.K.S.M.B. has surfaced with a 30 song tape and shortly will be planning an ep. Dr. Kaborkian Suicide Machine Band is: Tom Zajkowski (age 16) vocals, guitars, bass, keyboards, etc.; George Zajkowski (age 24) vocals, drums, 12 str. guitar

MRR: Tell us of your early beginnings.

Tom Zajkowski: In 1980, me and my brother started our first band. I was seven, maybe six, but I fully understood punk! I was superior to my contemporaries. First I played a comb with some tin foil-on it, then many plastic toy guitars. In 1987, I got a wooden guitar, now I have five real guitars.

George Zajkowski: I was the first kid in my school to find out about such great bands like Black Flag and Dead Kennedys so I turned Tom onto them. I've been playing drums since 1983.

MRR:Can you describe your music? I know it's strange...

Tom: I can describe it to bands like 13th Floor Elevators mixed with the Ramones, Tim Buckley, and the band Love. I like to be experimental.

George: We are very influenced by older 60's bands cuz I think the music was more interesting and bands were not exposed to such shit like drum machines and sampling.

MRR: Why do you guys have only 2 members?

Tom: Um... there are a few reasons, most people in Detroit are assholes, who only like rap and can't play any instruments. For example, I go to an ethnically mixed school in which I am the only male who has long hair, and can actually play an instrument. They don't even know the difference between a guitar and bass.

George: That's true, I can't help but think how messed up music will be in the future... underground music will be the only good stuff out there, Detroit will never spawn another Motown.

MRR: Where did the name come from?

Tom: Dr. Kaborkian is the famous Detroiter who invented the Suicide Machine... for terminally ill people. He was taken to court for it. He's old. I've never met him... I don't want to.

MRR: What's the Detroit scene like out here?

Tom: I don't know, I'm anti-social. However, I go to the local record shops and instrument shops, the people there seem to be anti-social or maybe shy.

MRR: I know you guys are multi-instrumentalists, what kind of stuff do you use?

Tom: I'm a guitar fanatic. I know about every guitar ever made. I own a Harmony acoustic, an Applause acoustic, a BC Rich single humbucker strat-style and my most valued, an Epiphone 335 style. I made a few guitars and a bass. They are very unique sounding. Keyboards are used in our band sometimes, they were 30 some dollars and I play 'em through a distorted Fender amp, but not very often. Almost never.

George: I got a 7 piece drum kit CB 700 brand and I do have a 12 string acoustic for when we do our slow folky songs without drums.

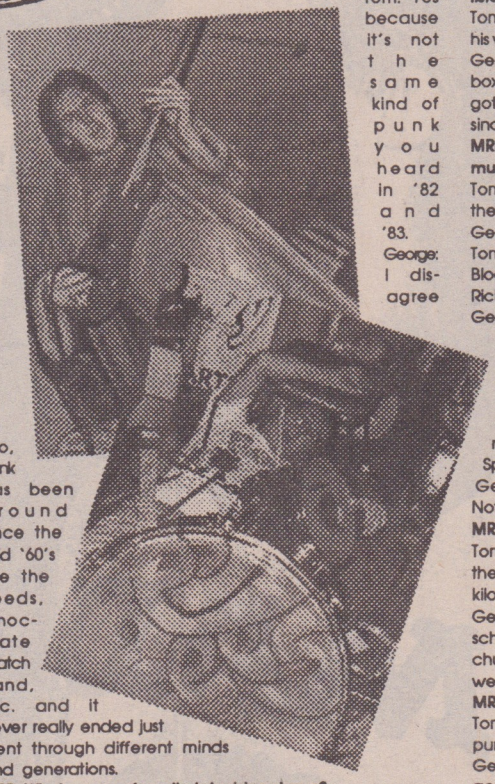
MRR: How many songs have you written since 1980?

Tom: About three thousand. I usually press record and just make up the lyrics which are good but it's hard to remember them, they aren't written down.

MRR: What are your feelings on the recent death of Rob Tyner?

Tom: He was a cool fat guy. The MC5 did a lot of good songs.

MRR: In your opinion, is punk dead?



Tom: Yes because it's not the same kind of punk you heard in '82 and '83.

George: I disagree bro, punk has been around since the mid '60's like the Seeds, Chocolate Watch Band, etc. and it never really ended just went through different minds and generations.

MRR: What are you favorite television shows?

Tom: Daily I watch Entertainment Tonight, which I nicknamed "Entertainment My Ass". David Letter-man. I liked Night Music with David Sanborn but that got cancelled. Wonderyears. American Gladiators. Quantum Leap. PBS Motorweek and the local Canadian show Driver's Seat.

George: I used to be addicted to General Hospital but that show has gone down hill since they got rid of Dawn and Decker, I wonder if anyone knows what I'm taking about... didn't Decker look like Morrisey? I also like every single show on the Fox network.

MRR: Is Detroit really as bad as everyone hears about?

Tom: Yes. It's a Crack head fest...

George: I worked at K Mart for 5 years and I've personally seen my share of lowlifes, they come out after 8 pm.

MRR: What do you plan to do with your band?

George: We hope to be the band that puts Detroit on the map again!

Tom: I want people from other states to hear us. I'd like to put out a CD, but that's complex for someone who's anti-social. If you would like to hear our band, send 4 dollars to us, the cassette is very refreshing. It will devestate your mind.

MRR: Tom, what are your favorite foods?

Tom: Chicken liver and stuffing. Peanut butter Chips. Easy cheese with crackers, the kind in the squeeze pressure can. Captain Crunch peanut butter cereal (I'm a fan of peanut byproducts) Cream cheese and sour cream combination with chips. I like to sleep in my piss and wake up all wet. The sun is shining but not for me.

George: I kill for Little Debbie Snack Cakes.

MRR: I heard that Black Francis is into your music...

Tom: Perhaps he is, maybe he should get our tape. I heard David Lovering likes us.

MRR: You guys were in the group ET Sucks in 1984, didn't you go on a tour of Poland?

Tom: Yes we performed three shows... it was rumored that Polish Solidarity leader Lech Wolensa saw one of our shows. Typical attendance was about 30 per show, but it went well because we can speak Polish.

George: If the Pixies can sing songs with Spanish lyrics we can sing Polish hardcore... any one out there who knows any Polish should get our cassette.

MRR: I know you guys have a giant record collection, what are your most recent listenings?

Tom: Pete Townshend's "Scoop" albums. Marshal Crenshaw, his whole catalog... He is Maximum Rockabilly. GG Allin, too.

George: The most recent things I bought was the Monkees boxed set which is brilliant. The in depth book,is excellent! I got all their albums already plus some bootlegs so I'm a fan since way back... them and Kiss were my first groups I loved.

MRR: What bands do you despise? Even though you like so much?

Tom: I hate new country dicks, like Garth Brooks Clint Black ... the Judds.

George: OH, Hell yes!!!

Tom: Bon Jovi, Poison, Nirvana, Black Box, New Kids on the Block, Janet Jackson, Whitney Houston, Joan Baez,Cliff Richards, Electronic too many to mention.

George: Why is it that Nirvana sounds so professional on this new LP, but on the Kiss covers compiliation, they made a joke out of "Do You Love Me"?

MRR: What is the best album of the past twenty years? First list more known rock LPs, then punk LPs.

Tom: Tim Buckley "Dream Letter Live in London '68" for rock and for punk record Minutemen ep's "Joy" "Bean Spill" "Paranoid Time".

George: The Cars "Panorama" and Discharge "Hear Nothing, See Nothing, Say Nothing"

MRR: Do you guys drink? Smoke? Drug? Occult? Exercise?

Tom: I drink a lot of water, I set things on fire but don't breathe them in. I take antibiotics and Tylenol. I'm Christian. I lift eight kilos daily.

George: I am the last of the straight edgers... Even during high school, I was an outcast basically. I don't exercise, but I visit church often. There is a church across the street from us, so we can do a guitar mass for them but they never asked us.

MRR: Who's better, Led Zeppelin or Steely Dan?

Tom: Steely Dan, they were harder than Led Zeppelin, more punk.

George: Led Zep did do good stuff but they never could accomplish a body of work like "Pretzel Logic". What would you rather hear "Stairway" or "Through with Buzz"?

MRR: How did you guys find out about Tim Buckley, your guide and musical avatar?

Tom: From the last episode of the Monkees, then we tracked down his albums which were out of print of course.

MRR: What are some of your song titles? Any cover songs?

Tom: "Bugger's Sexual Healing" "Flesh Shit" "Noseblow" "O my God Shirt Controversy" We do REM's "Catapult" "Beat on the Brat" is a favorite. Iggy Pop's "Raw Power".

George: I used to worship REM but this new album (Out of Time) has been overkilled I no longer can stand these freaks. We have just written a song about Micheal Stipe called "Losing my Sanity".

MRR: If Tim Buckley was alive today, what do you think he would be up to?

Tom: Maybe crap, yes crap. It wouldn't be good.

MRR: Any parting words?

Tom: Make us popular people.

George: Tom and I will duel to the death for Shannen Doherty. "D.K.S.M.B." 30 song cassette tape $4.00 ppd c/o Tom/ 12562 McDougall/ Detroit, MI 48212. Discography: "D.K.S.M.B." 30 song cassette tape (1991).

SCREECHING WEASEL

On a balmy Chicago summer night, I sat in Ben's apartment, Cubs game on the T.V., and managed to interview Screeching Weasel between yelling at the T.V. and swilling of cheap beer. Much has changed within the band. New folks, new tunes, and a new record coming out on the Lookout! label. Here's what the band had to say about reforming touring, rumors, people, and music in general. Present were Ben (voice), Dan (guitar), and Johnny (also guitar).

MRR: Ok, the new record, what is the title?
B: Well, actually there are two. My Brain Hurts for Lookout! Records and Pervo-Devo for Shred of Dignity Records.
MRR: What are the meanings behind the titles you chose? What the hell does "Pervo-Devo mean?
B: Well, it's just that my brain hurts most of the time- metaphorically. I got the idea from when I was a kid at school. A classmate had asked to be excused because his brain hurt. It made sense to me! And Pervo Devo is like a Synanon word. It means "pervert deviant". It's what they called people at Synanon who couldn't keep it in their pants, I guess.
MRR: What's Synanon, for those who don't know?
B: It's an alternative comunity that was started in 1958 and is still going. It underwent some serious scandals in the late 70's just before the Jonestown incident. It was a drug treatment clinic. They were the first people to cure heroin addicts. It kind of turned into this goofy cult kind of thing. While it was mostly a drug treatment clinic, they had lots of straight people there. The long and the short of it is the guy who owned it, who is in his 90's now, started getting violent with people who were harassing him. There were always lots of lawsuits against him. There was a particular L.A. attorney who was harrassing him so he had somebody put a rattlesnake in his mailbox. The lawer almost died and he got busted so Synanon hasn't been the same ever since. Most drug treatment centers today, that aren't hospitals, are based on Synanon although they won't admit it.
MRR: Was this an intensively focused drug treatment program?
B: It was the most intensively focused ever. It was a cult basically. It was like reality therapy. The screamed at people, shaved their heads, stuff like that.
MRR: Did they have any ties to religion?
B: They declared themselves a religion at one time for tax purposes but otherwise, no. If you want to read up on it, get the book Escape From Utopia, My Ten Years at Synanon by William Olin. I interviewed him while I was out in California.
MRR: How do your new records differ from previous Screeching Weasel releases?
D: I write, Ben writes, we write together. I do more backup vocals. We have some new people, a new sound. It's a new band basically.
MRR: Is John's guitar still the major crux of your sound?
J: I think the new stuff differs in that, well, it's not like we went out and changed everything. I hate to say a "progression" but that's what it is. We progressed. The music has always been more or less my favorite. I think before we couldn't play it. I don't think Ben was writing it as well. When Dan came in the band, he's a great backing vocalist. I'm happy watching Dan and Ben working together. They can sit down and write 5 songs in one sitting. I mean that's just great.
B: Yeah totally. It's still basically the same but the songs are just way better. The lyrics are better.
MRR: Any political lyrics?
B: No but the next record will have political stuff on it. On this record, there are songs about girls, they're all different.
D: The girl songs are fiction!!!
MRR: Fantasies?
B: They're basically the "scream and run from you" type songs. We actually have a few political songs about kids getting involved with politics when they don't really know what they're talking about. They burn a lot of bridges and annoy people like me. We also have a song about people who think they have somthing over on you because they're 17 and I'm 23. There's a song about Joseph Campbell, the Power Of Myth guy. It's about his views which are called "The Science of Myth". He says that myth is a metaphor of religion. And there are a lot of songs about nothing.
MRR: Getting back to the girl topic are you saying that Screeching Weasel has to run from a lot of girls? Is Screeching Weasel a metaphor for "chick magnet"?
B: No! Definitely not. Well, like the song "Veronica Hates Me" is an answer to a song by a local pop band called Valerie Loves Me. There are some songs where my girlfriend appears but she doesn't really know it.
MRR: So who are the best Chicago band around?
B: The Vindictives. They're like three cord 70's punk rock. It's really good.
D: I like Gear a lot but that's just me. I'm sure I'll like Vindictives. I like Pegboy too. On a nationwide level, I like the Pink Lincolns, I like Jawbreaker a lot, and Blatz.
B: The Queers, Mr T Experience, I'm fond of Blatz. Most bands suck. They put out 7 inchers and they're not ready to record. They shouldn't be recording, they shouldn't be touring. About half of them sound like they're trying to sound like the Descendents or a Dischord band. There's not very many good bands, I would say. I think that a lot of these bands should wait a year or two and really rehearse to write good songs with decent lyrics instead of doing what everybody else is doing.
D: I agree. We would play a show out of town and the bands we would play with, you could tell they were a band for only 6 months and they were already playing out of town. I could never go on tour if my band were shitty.
MRR: I think Chicago is plagued by that. You get a lot of bands jumping onto trends here, be it Pegboy taking up where Naked Raygun went pop.
B: But Pegboy sounding like Naked Raygun is unavoidable isn't it? People give them a lot of shit. The only problem I have with them is I don't really care for the way they do business. But we don't have to play with them. If I were a promoter, I wouldn't have to book them and I'm not going to pay to see them play. I like them. I think they're a good band.
D: They're good people and I like their band but the way they do business has no effect on whether they're a good band or not.
B: They have a guy from Naked Raygun in the band and the later Bhopal Stiffs songs sounded like Naked Raygun anyway. I think people give them shit because they're jealous. They're a successful band. So what! What are you supposed to do? Be unsuccessful on purpose? I think that's dumb. People are starting to give us the same sort of shit about the way we do business. Our books are open! I'll tell anybody the way we do business. It's straightforward and it's honest. We don't ask for shitloads of money, it's cheap to see us, our tee shirts are cheap, and we do pretty much of everything on our own.
MRR: What was the most money you ever made in one night and the highest door price that was charged?
B: The highest door price we ever played was $7 in Sacramento in 1989. We played with Christ On Parade and we made like $50. The promoter turned out to be a fuckhead. The most we ever made at a gig was $800 and we gave $100 to the opening band so we made $700.
MRR: And excluding benefits, what was the least you made?
B: We were handed $3 at Batteries Not Included when we were starting out. You remember, because you were starting around the same time we were. The only band that made any money was Generation Waste back then. We go burned by Jim Ellison and Material Issue several times.
MRR: Anyone who ever played Batteries got burned by that skinny bastard.
B: We got burned by him at Exit too. We didn't even know he had anything to do with that show. He didn't come to the show, he didn't flyer, he only came to pick up his $300 for doing nothing. We played with Bhopal Stiffs and No Empathy. So at the door, about 200 people showed up and we made $125 each. People say we shouldn't complain. We didn't have to drive far. Well, why the fuck should that asshole get $300 for making a phone call? The bands did all the work for that show.
D: I have a problem with promoters booking like 5 bands on one bill. It's like by the second or third band, people are going nuts. They want to leave, I hate having to stomach a bunch of shitty bands to get to see the band I wanted to see. I couldn't take it a few times and left.
B: It's fucking pointless. It happens to us a lot. The promotor owes a band a favor or something and the next thing you know, there's 7 bands on one bill. Fuck that! I'm sick of it. I'm not going to allow it any more if I can get away with it. If we can go out on tour and say that this is how it's going to be - no more than 2 bands on one bill, that's what I'm going to do.
MRR: Even around here it's like that with large bills featuring a bunch of shitty local bands.
D: It's not the bands fault really.
B: It's totally their fault! They shouldn't be playing so soon!

***interview by* GLEN HERMAN *photos by* MARTIN SORRONDEGUY**

D: But a lot of these bands are just starting out. Alright, they'll stick 3 of them bands on a bill with a band you want to see and it sucks.

MRR: Ben, you mentioned in one of your more recent columns "musically, more records are being put out than ever and the majority of them show not only a lack of originality but a total lack of individuality." How does Screeching Weasel break that mold?

B: We don't put out a record unless we're ready to put out a record. We don't put filler songs on it either. These bands probably don't think their songs are filler songs. One big thing is we don't have shitty production. A lot of people think it's punk to have shitty production. Well then they're punk. I'll take the good production. Me and Dan aren't afraid to write good songs. I've seen bands write great songs and I say "you should do that" And they think I'm crazy!

D: Bands try too hard to be a certain way. They're not doing what comes to them naturally anymore.

B: It might be an arrogant thing to say but for me, if you hear Screeching Weasel, you know what it is. You don't say this could be this band or that band. A lot of fuckin bands try to sound like the Descendents. You can't tell them apart. They all have shitty singers too. I'm not the world's greatest singer. I have a vocal range of about 4 notes literally! Put it this way, I know what I'm good at and I know what I'm bad at. I'm not going to play this false modesty shit where I pretend I'm not good at this or that. I'm good at what I do but I'm smart enough to know my limitation so I don't try to do shit that isn't in me. I try and do what I know how to do well. I don't think most bands do that. They're so concerned with trying to sound like someone else's band that they totally push themselves into directions that they don't belong going.

D: I don't think they actually sit there and say to themselves "we want to sound like the Descendents" but in the back of their mind thats what they're saying.

B: They can't wait to send their records to the Descendents. I get sent a lot of records saying "hey what do you think?" I usually don't answer because what I think is "this sucks!" Well, what makes us different, Dan? Why am I able to get away with saying things like that?

D: In a lot of ways we're not different at all. Compared to most bands now, we're doing an older style of punk which has been done already.

B: Maybe some of the chords we're using are old. But I don't think the way were doing it is old. I think it's totally progressive. I don't fuckin write about popping quualudes, I don't write about destroying society. I don't think what we're doing is 70's. Some of it is based on 70's punk. I think the sound is totally unique. I don't conciously try to write that way. The reason I write the way I do is because I don't really know how to play guitar very well. I never want to learn! That's another problem with bands, they learn how to play their instruments! Bands that really know how to play their instruments suck! I don't mean that they should be sloppy, I mean they should be tight at what they do, but once you learn too much....

MRR: There are some great punk bands that have excellent musicians. No Means No for instance.

B: No Means No has great musicians and I like some of their songs but let's face it, No Means No gets pretty boring after a while. In fact they get boring rather quick! I like them and I can respect what they do but I think most bands are into imitating those bigger bands. I think they end up jerking off on their instruments and I think that bands should be concerned with the fucking song. Is it a good song or not, period. That's the way I feel. I'm not saying bands should be this way or shouldn't be that way. I'm saying as far as what I like to listen to, that's how bands should be. I'm looking for a good song. I'm not looking for good musical ability.

D: I know some great guitar players but they couldn't write a good song if their life depended on it. He puts so much into it that what comes out doesn't make sense.

B: It's hard to be a good songwriter if you're a good musician because you're always thinking of yourself. That's why I think it's good that I do it because I don't play an instrument in the band.

MRR: Ben, why do you want to get into drug and alchohol counselling?

B: (as I drink a beer) I don't. I really want to be a writer but that's not paying. Counselling is something I think I can do well because it mostly involves talking to people and I'm good at that. I comunicate well with people, I think. I also think I have a better clue of what's going on with a lot of people, especially adolescents which are who I'm interested in dealing with, than someone who hasn't been through it and only has a college degree.

MRR: Who inspires you? (enter Johnny)

J: It's corny to say life inspires me but that's how I feel. I just love life. I'm a lover of life. That's been my slogan since I was little. Screeching Weasel is an outlet for me to explore places I've never been before, go across the country without having to pay any money. It's great. It makes it all worth it! Setting up the tour was a great time for me.

MRR: Wow, most people get aggravated setting up tours.

J: I made like 9 calls and I had a show for each call I made all the way to California. It was fun! But anyway, I just love life and this is a great outlet to have fun.

MRR: You're one of the few people who do. It seems the mode around Chicago is to hate life and be cynical.

J: Yeah, and that's even an image I think Ben gives off sometimes. But it's kind of ironic because I think he loves life more than anyone. I have always noticed that a lot of cynical people love life more than other people. They seem to care about people more. They see what's happening to people around them and it makes them mad. I can't help but be happy though. Even when I'm depressed, I'm still happy because I'm living.

MRR: And Ben, who inspires you? Any mentors?

B: Dan. Dan inspires me. Really. Honestly

D: I inspire you? In the band?

B: Yeah! Totally.

D: That sounds weird because he inspires me. That's weird that you say that! In the band, Ben inspires me.

B: Isn't that nice? We're just two peas in a pod.

MRR: What about life in general? Who inspires you there?

B: In life? I have friends that inspire me. I meet people sometimes that I may not even know that well who have a unique view on things, positive view on things, or perhaps even a negative view on things that can be inspirational and motivate me to do something. The fact that I can still meet people like that is what keeps me involved in everything. Even though I rarely meet people like that, it's worth it when you do, and it's worth all the other bullshit you put up with in life.

D: That's a real good feeling when you meet people like that. There's nothing like going on tour and meeting one person that's really unique.

B: Somthing that I've learned, especially on the last tour, was meeting lots of people with alternative viewpoints, things I don't necessarily agree with, learning to accept them and deal with them...whereas before, people who had a strict set of beliefs, who are assholes about it that I would pretty much shut all that off. And there are people out there with strict sets of beliefs or really weird lifestyles that I don't agree with that aren't assholes about it. To meet people like that on this tour was really good. Like vegans, something that is extreme and I think pretty ridiculous, a lot of them are just assholes. But I met some vegans this tour that were totally great people. That's just one example. We met these people from the Bay Area up in Olympia, Washington who had hitched a freight train up there and were on their way up to Alaska. Me, I would never do that, but the fact that they did that was kind of neat. It's not going to inspire me to do the same sort of thing, but it's nice to see someone doing something like that. I think it opens up your mind a little bit to other opportunities and in the end it influences you to maybe look at things a little bit differently. That may seem stupid that something like that can influence me, but if you think about it, it can. That's what's important. You don't have to do exactly what other people are doing, but you take a little bit of the attitude.

D: I'm influenced by a lot of things: actors, comedians, musicians. I get influenced by anything. I can look at an actor for instance and say "Wow! I really like how he grabs the energy" and incorporate that into the band somehow. I can totally tell who influences you, Ben. George Carlin, Lee Ving influences you...

B: George Carlin definitely. But perhaps Lee Ving musically but not much otherwise. I don't like when people accuse me of stealing a riff from another band. I've never conciously taken another band's riff before. I have stolen many riffs from television shows, comercials and stuff like that. It's funny how seriosly people take that shit. I have gotten tons of lines for my lyrics from ridiculous things people I don't even know have said to me or overheard that I think are brilliant and I build an entire song around it. I feel that's healthy. I don't like when bands say "we don't like to catagorize ourselves" Fuck that! We're a punk rock band! Pigeon hole us and catagorize us! I don't give a fuck! That's

what kind of band we are!
D: I think some bands can't help but say that because they're not a certain style.
B: But those bands usually suck! They act like they're this mish-mash of wonderful musical styles and they just suck! What I think is funny is Social Distortion has said that before. "Well we're just Social Distortion". And in other interviews they say "we're a rock n roll band". Well I don't think rock n roll considers them rock n roll. They were a punk band but now they're just a bad rock 'n' roll band. Somthing I wanted to say before when I talked about people taking things too seriously, people read an interview, or read my column in MRR, and they think that's the band. That's not Screeching Weasel! It's hard. Interviews suck because the reader has no clue what it was like when the interview was taking place. People tend to read what they want to read into it and things come off sounding really cliched. People also speak differently when they're being interviewed and it's easier to tell in a live interview if people are being sincere.
MRR: While you were on tour, did you note any differences in people or attitudes in general?
D: Minneapolis has this big crusty scene. That's what they're into out there. In Montana , people are basically clueless. It's like they never heard a punk band in their life. They've heard of the big bands but that's about it, so when a band like us comes through they're really excited because they don't have much to do. It was kind of a backwards scene but the gigs were fun. In South Dakota, everyone was into Green Day and Dischord bands.
B: One thing I'll say is we were paid what was promised for every gig. That's never happened before. We played every night, it was a great tour.
MRR: I'm glad you didn't mention California. It seems every touring band hails the praises of Berkeley.
B: It was terrible this time. It's degenerated into shit. Gilman is just like any other club now and in a lot of ways it's worse than a lot of clubs. That place was once a lot of fun. I appreciate that they did a gig for us but I honestly don't think we'll be playing there again. For one reason I think it's not going to be there much longer. Another reason is it's depressing to go there. We also did a People's Park thing which was a total fiasco. We only played three songs. We did a show at The Epicenter Zone record store and it was lame. I wasn't into it. There used to be a lot of people in the Bay Area who seemed to be into just having fun and now everyone is into being serious and intensely into politics, which is cool but they take it way too far and way to seriously. Nobody smiles, nobody wants to have any fun. It reminded me of what I expect the NY scene to be like. They take themselves too seriously. It used to be you can have an intelligent converstaion with someone out there and now you can't without offending them inside of two sentences.
D: People in Olympia were cool. They were vegans yet they weren't all serious about it. They didn't ram it down our throats or anything which was cool.
B: They were secure enough in their beliefs that they didn't have to force it on anybody. I think Olympia is the next Berkeley. Fuck the bay area! Olympia is where it's happening. That was one of the greatest towns I've seen. Not only for the gig but for the people. The tour went amazingly well. Ever since we broke up, we're famous. We couldn't draw shit for a crowd before. We break up and suddenly everyone wants to see us and pay ridiculous amounts of money. We've become a trend in this town to a certain degree.
MRR: Any tribulations on the road?
B: Not really. Our van died in California. Four people had to take Greyhound back and two of us hitched a ride. It was time for that van to die anyway. Our roadie scratched his cornea as well. But other than that it was a really good time. But on the other hand, I can't see myself doing another tour in the U.S. for a long time. Europe definitely. We have tentative plans for spring/summer, 1992. It's a little scary for me because I've never been outside of the country but I would love to do it. I would jump at the chance. Our first album did great over there, but our second did really bad. People say we are typical American pigs and stuff like that. We still may go over with Green Day, but no U.S. tour anytime soon. I have no desire to play anywhere else in the U.S. other than Chicago and the Tri-State area. To me it's becomming the same old thing. That's why the band stopped in the first place and I don't want to push it. This band isn't a career for anybody. If people want to hear us, let them come to Chicago and hear us. I'm not pushing myself because that's not my job. My job is a library aid not a punk rock singer. This is what I do in my spare time. That's the motto of the band, nobody is going to take it too seriously, keep the business shit at a minimum, and have fun.
MRR: So what are your jobs?
D: I pick up auto parts, Johnny works at a book store, Dan Panic works at a grocery store and David Naked also works at a library.
MRR: Dan, now that Screeching Weasel are going at it again, will you still be devoting as much to Sludgeworth? (Dan also sings for Sludgeworth).
D: Yeah! Sludgeworth is going good.
MRR: Tell us about your gig at the Metro.
D: Well, Metro has this no stage diving rule. People were still diving but not too much. OK, maybe they shouldn't be on the stage. It's one thing for the bouncers to push people off but they were beating the crap out of people and that really pissed me off. So I stopped the show and said somthing about it. The crowd were pretty dumb themselves. They cheered at first when the bouncers were beating on people, then they cheered when I said something about it. As the night went on it seemed the bouncers mellowed out a bit but one bouncer did get a bottle smashed over his head. That's why they were going nuts.
MRR: So why did you guys break up originally?
D: Brian (who now drums for Sludgeworth) and Ben weren't getting along so well. They were having some disagreements over money and stuff.
B: He had said he wanted to quit so I told him "well...quit" so he did just that. He also said Dan wanted to quit and I thought well fuck them both but in the end, Brian was bullshitting about Dan and it was all a big mess. Brian has Sludgeworth now and I really hope he does well. But that's why the band broke up basically. We needed a rest anyway. But I get sick of people saying shit about us doing two reunion shows. They made it seem like we were making it seem like it was something it wasn't. We needed the money. That was it. We had some debts to pay off because our record companies neglected to pay us. So we still owed $2000 from the recording of the second album and it had to get paid back. One of the shows, Sludgeworth played and drew a fuck of a lot of people and walked away with only $60. That was totally cool of them, especially considering the guys in Sludgeworth who used to be in Screeching Weasel recorded on that album. But the people who say we were misrepresenting ourselves, well bullshit! Anybody who ever asked me, and I made it public, those shows were to make fucking money. That was it. What's going on now, were a functioning band again. How long that lasts, I don't know, but it's not a reunion thing. To be honest, we're not really Screeching Weasel. We're calling ourselves that because it's easier to get shows. For me it's a different band. It's way more three chord punk than it ever was.
J: I'm really glad we're back together. This is the only band I can really be in. I guess I'm a one band man. But there was a conflict between Brian and Ben that I think caused the breakup. I think there was some lying going on. They got close really fast and I don't think their friendship was really legitimate. There was some lying going on without them knowing it. Ben was convinced that Dan didn't want to be in the band anymore and we didn't want to go out and find new members. So we just dropped it there. Fortunately, when Dan and Ben started hanging out more, they came to realize that they wanted to be in the band again so we got together. I am upset about people accusing me of getting back together for the money. That really hurts! It makes sense that we're trying to live but I think Ben was always one to jump on people for that, so of course people are going to jump on us. It hurts because money is something I try not to think about. For me, I had never left the band. It was my idea to get back together and I was happy when they said yes. It was more like taking a break than breaking up and getting back together. I get upset when people say that we did it for the money. We have to take it though because we've dished it out in our time. It's kind of hard when you're in a band. You either have to walk the middle of the road or you have to say what's on your mind. Sometimes your opinions change or circumstances change. You may end up contradicting yourself.
J: Right from the words of Emerson who says it's part of life to contradict oneself. The world is full of contradictions. Life is one big irony. But it still hurts. There's a big difference between ripping people off and doing what you enjoy doing. Ben has settled down with his nastiness, I think. Right now we're in a bland period where our music is a lot better than our stage presence and we're a little confused about what we're

doing. A lot of the things Ben was doing reminded me a lot of Lenny Bruce. He ragged about everything, and made a lot of people mad and also made them think a lot about how the world is. Even contradictions are allowed in that. I think what was happening was people that Ben was trying to change their mind about things weren't changing and other people who already saw Ben's views understood what Ben was doing but they already see life that way. It just got people pissed off so I don't know what he's going to do now. It's in Ben's nature to piss people off. He wants to say things so I'm anxious to see what he'll do next.

MRR: What about your older records?

B: The first LP was shit. I never want to see that re-pressed again!

MRR: What about bootlegs?

B: I hate that stuff. People have been making money off of us since we were a band. I don't mind if we don't make money but if somebody else is making our money, that just pisses me off. Another thing, I don't think people should be promoting a show and making guarantees unless they're prepared to keep their obligations and do a decent job flyering, etc. Look up the word guarantee in the dictionary. It means you agree to pay unconditionally! If you have to go borrow it from your mom and dad in suburbia then do it! If my band is coming to your town and you think we're not going to draw, then don't give us a guarantee. We'll work with a percentage. I have no problem with that. The reason we work with guarantees is some points along the road, you need to know that you're going to have money. Another reason is a lot of these assholes don't promote the fucking show. If they know they will have to pay you a certain amount, then they're going to flyer.

D: A Lot of promoters think "well, they're a punk band, they'll be cool if I can't pay them enough rnoney."

B: We don't ask for lots of money either. The most we ever asked for was $150 for this tour. That's basically what we're asking wherever we play. We usually say that's our guarantee and if you can't make that try. If not, that's cool. When some kid makes a guarantee and then says, "I don't know why nobody turned up" well too bad! It's your fucking town. How should we know why? You should know your town! Sure a lot of kids get into it and they don't know what they're getting into. Well, here's my advice, DON'T.

MRR: One thing I never understood is why the band is always last to get paid, after the soundmen, crew, flyers, etc.

B: Because the promoters have to deal with them. You're leaving town and they're not, Lets face it, if you don't pay the PA. guy, you may get your legs broken but if you don't pay the band what are they going do? Probably just sulk. If the band bitches about it, you'll see a nasty letter in MRR about what a bunch of assholes your band is. On the other hand, I don't think bands like Jawbox have any fucking business running around the country demanding $300-$400. If they can draw the people, fine. I feel if you're dealing with a promoter that you've dealt with before and you like them and trust them, you don't need a guarantee. We asked for guarantees on this tour cause we had never dealt with 98% of the people. When a band like Jawbox go around demanding their $300 and freaking out on people when they don't get their guarantee, well fuck 'em! The world doesn't work that way. If you want to be in a band and support yourself then fine, but I don't think you should take your shit out on people who are putting everything they have into the alternative scene and not getting anything out because they love it. If Jawbox has those sort of demands, then why don't they play bigger clubs? The answer is simple: because they can't get booked there. They don't have a big enough audience. Logic tells you if you don't have a big enough audience then you have no business bullying around some kid in S. Dakota because he can't pay em $400. I've seen those mother fuckers in action when they played here with Plaid Retina and Pegboy. Pegboy walked off with $1000. I believe that's ridiculous. They shouldn't have gotten paid that but they did and I will admit that they do draw. Pegboy don't bother me as much because they're cut and dry. They don't pretend to be something they're not. Plaid Retina gets $75 and Jawbox gets paid $400! Somebody from Jawbox goes up to Plaid Retina and says "wow, you only got paid $75? That's fucked!" My opinion on that is if Plaid Retina had played with two local bands then they would have made a lot more money. They didn't really give a shit but when they left they said they would never play that club again. Fuck that! It's a good club and the promoter is a good guy, it's just that he dealt with these fucking assholes from out of town. Pegboy should have given them some money perhaps, but I don't feel that bands should feel an obligation to give touring bands money. We always do it but I'm not going to put my values on other people as far as that. But I would say in that situation they should have given them some dough. I'm mad that people don't come up to me and call us on it. They don't ask us why we're making the kind of money we're making. Because we're making good money and if somebody asks me, I'll tell them! When we play locally, we make $600 because we draw the people. We don't fucking rip off opening bands. We pay opening bands great! They get paid better than any other band like Naked Raygun or Pegboy would pay them. If somebody has a problem, I just wish they would talk to me or somebody in the band. We have nothing to hide. I'm glad people come to see us and all but I think people are viewing punk as entertainment. If I want entertainment, I can watch the TV and I do! If I go to a punk show, I want something way different. I want it to hit me in the face, not necesarily aggressive or violent, but it should be something special or different. Punk shows are often like mall versions of rock concerts. You're the audience, we're the band, entertain us like we're TV for the night. I think it should be something that's really making your head swim and think about things.

D: I think 90% of bands aren't concerned with entertainment, it's more like watching a band rehearse than do a show a lot of times. They get up on stage and they're very boring.

B: All I'm saying is going to a punk show shouldn't be like going to see Aerosmith. There should be something more than entertainment. The reason those bands are boring is because they're trying to be entertainment.

D: I don't agree. I think bands don't even reach the point of trying to be entertaining. They act like they're more bored than the audience. I agree they should be something more than entertainment but I think most bands don't even reach that.

B: I don't want to be entertained. I'm not into it to entertain people and make them feel good by singing a nice song. When I see a band, I want to walk out being blown away.

MRR: Does that ever happen though?

B: Rarely! Hardly fucking ever. But that's what punk used to be. When you went to see a punk band, you walked out of there saying "WOW! FUCK! And you never forgot it! It isn't like that anymore. Bands like Pegboy, I respect them, I think they're a good band, but is there anything challenging about them? You might walk out of one of their shows saying they played great but to walk out of a show with your head swimming is great. Bands don't do that anymore. We only succeed at that, maybe 1 out of 200 times! That's what I'm going for. I don't give a shit about keeping people entertained and making sure they get their money's worth.

D: I guess what I'm trying to say is I think most bands don't care about being good live. They're just boring, I really don't think they have the idea that they want to entertain in their head at all.

B: The whole idea that anyone can be in a band has translated into everybody can be in a band, There's a big difference. You can't suck and be boring. The idea is everybody is capable of it regardless of race, sex, or whatever, but you have to be out there fucking people's minds if you're a punk band. A good example of that is Blatz. OK, everybody in the Bay Area is hip to their schtick but I went and saw them out there and I got a really energized feeling from them. Their music isn't that great but there's something about them that gets in your face .

D: They grab you somehow. They do things that you never see bands do.

B: I want people to understand that I don't think a band has to be spitting on people but there has to be something there. There has to be some kind of wave length between you and your audience, you have to fuck with their mind and they're going to go out and probably be a better person for it. It should be a totally positive, inspirational experience. That's why the Ramones toured Europe and all these people started these big famous punk bands after they saw the Ramones. They were fucking inspirational. I think there are very few bands that are like that today. That's what we need! We don't need some yoyo from Downers Grove singing about his broken heart because that's what the punk scene has degenerated into. It's at the

point where we're sick of the political shit which is cool but now we've degenerated into writing songs about being lonely which isn't totally uncool but they do it in such a "feel sorry for me" sort of way with their bad poetry and it doesn't work. It's not real to sing "I'm lonely and my heart aches" when what you're really feeling "I'm lonely and I want to slit my fucking throat and take a few people with me" because that's what you're really thinking!

MRR: So, what's the next musical revolution?

B: I think it's going to be a combination of the punk rock spirit with a totally different level of tolerance than we've ever experienced. This isn't necessarily what I want it to be but I think that things are going to become a lot more tolerant in a lot of ways as far as politics and stuff like that. I think the "P.C." thing has gone too far. People are getting sick of that. I think there will be positive change out of that and negative things within that. What I see happening is a lot of bands going back to basic punk stuff. I think we're getting into a more angry confrontational thing. I don't think it's going to be a retro thing, I think it's going to be a lot more positive. I think it will have a lot more intelligence and depth than the late 70's "fuck you" stuff had. There's going to become a huge division of people who want to use the punk scene as a big stepping stone to become rock stars and people like us who don't give a flying fuck and therefore have nothing to lose. The lines are going to be drawn and I would like to see that happen.

MRR: Do you think a lot of lefty views are becoming mainstream?

B: That depends a lot on the political climate. If George Bush is re-elected, then it's going to take time. I honestly believe that people are going to get sick of Bush if he gets re-elected. I think the shit is going to hit the fan more than it ever did with Reagan. Until you get a Democrat into office and get some of their plans implemented like socialized medicine, yes it's going to become more mainstream. If you remember, all that shit was big in the 70's and it sort of died out. It was because we were going through an energy crisis. We're going through one now but nobody gives a shit because Bush and Reagan have everyone convinced that everything is great. The reason the Democrats didn't get elected is they basically told people how things truly are. Republicans tend to gloss things over and that's what people want to hear- everything is wonderful... People like to ride the middle of the fence. That's why something like recycling which is basically a non-issue gets into the mainstream. How many people do you know are hardline anti-recyclers? The liberals feel they're winning something with the environment but they're winning nothing. You have to look at reality. Reality is you have the whole city of L.A. beating each other up, reality is we want to make abortion illegal and make it impossible for clinics to advise poor people about their options for getting an abortion. So sure, lets save the planet but all the people are going to be fucked on it. The Republicans love that shit. The Republicans don't like people like Jesse Helms because they're boogymen for Jello Biafra. The Republicans want a nation of fence riders like the people who said "we don't support the war but we support the troops". People say this is wrong, that is wrong, but in the end they have it pretty good. Take the civil rights bill. Here's something that looks like a great cause. In reality it's total bullshit. All it's helping are people in high level positions. What about the poor people? The civil rights bill doesn't do shit for them. Sure, they won't be discriminated against when they go for a job but the only job they will get is at McDonald's because we're going to keep them in the slums and give them shit schools, and basically give them the option of working at McDonalds for $4 an hour or selling crack and making a lot of fucking money! The civil rights bill doesn't address any of that but it sure makes the liberals feel good.

MRR: So many people feel powerless in affecting change.

B: I'm so sick of the cynical attitude of people who think their vote doesn't count. As Lawrence Livermore says, who got the most votes in the last election? Nobody! Because people don't vote. I think it's bullshit that people don't vote. I'm not an anarchist, I'm not a communist, I'm not a socialist, the Democrats are not going to make the world a cheery place to live in and they're just as sleezy as the Republicans. But the bottom line of the Democrats is they do want to start implementing things like socialized medicine. Who does that help? Me! What happens if I get sick? I'm going to sit in the county hospital dying because I don't have insurance. Well, that's totally fucked! If people who didn't vote voted Democrat, things would be a lot better for the people who don't eat and live in slums. Nobody is saying that things would be perfect but they would be better.

MRR: So are Screeching Weasel making a statement or just having fun being silly and making fun of people?

B: We're making statement by being silly and making fun of people. The two are interchangable. I want to make people think the way I think. Anybody who says they don't is a lier. I want people to see things from my point of view.

Well, there it is, the epic Screeching Weasel interview. I hope you found it insightful. If you want to write or harrass Ben personally, write:
Screeching Weasel c/o No Budget Records/ PO Box 62/ Prospect Heights, IL 60070.

DISCOGRAPHY

Screeching Weasel LP (Underdog)
out of print
Boogadaboogadaboogada LP (Roadkill)
out of print
Punk House EP (Limited Potential)
out of print
"Kamala's Too Nice" and "I Wanna Be a Homosexual" on What Are YouPointing At 10" comp, (Very Small)
out of print
"Slogans" on Fungus Umong Us 7" comp (What the Fuck)
out of print
My Brain Hurts LP (Lookout)
Pervo Devo EP (Shred of Dignity)
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Two 90-min. cassettes plus a 62 page zine exploring the Japanese underground! The name is a pun meaning both "show at a club" and "introduction," since the tapes are mostly recorded live and they feature bands largely unknown outside the Japanese underground. On the tapes: OMOIDE HATOBA, the FOLK TALES, DAIHAKASE, DUB SQUAD, SOAP-JO HENSHI, and the GOONZIES. In the zine: articles about each group, plus the BOREDOMS, Jojo Hiroshige (of Alchemy Records) on Kansai No-Wave, a comic strip by Yamatsuka Eye of Boredoms/Hanatarash/Audio Sports, short stories, lots of reviews, artwork & more. **$10.00**

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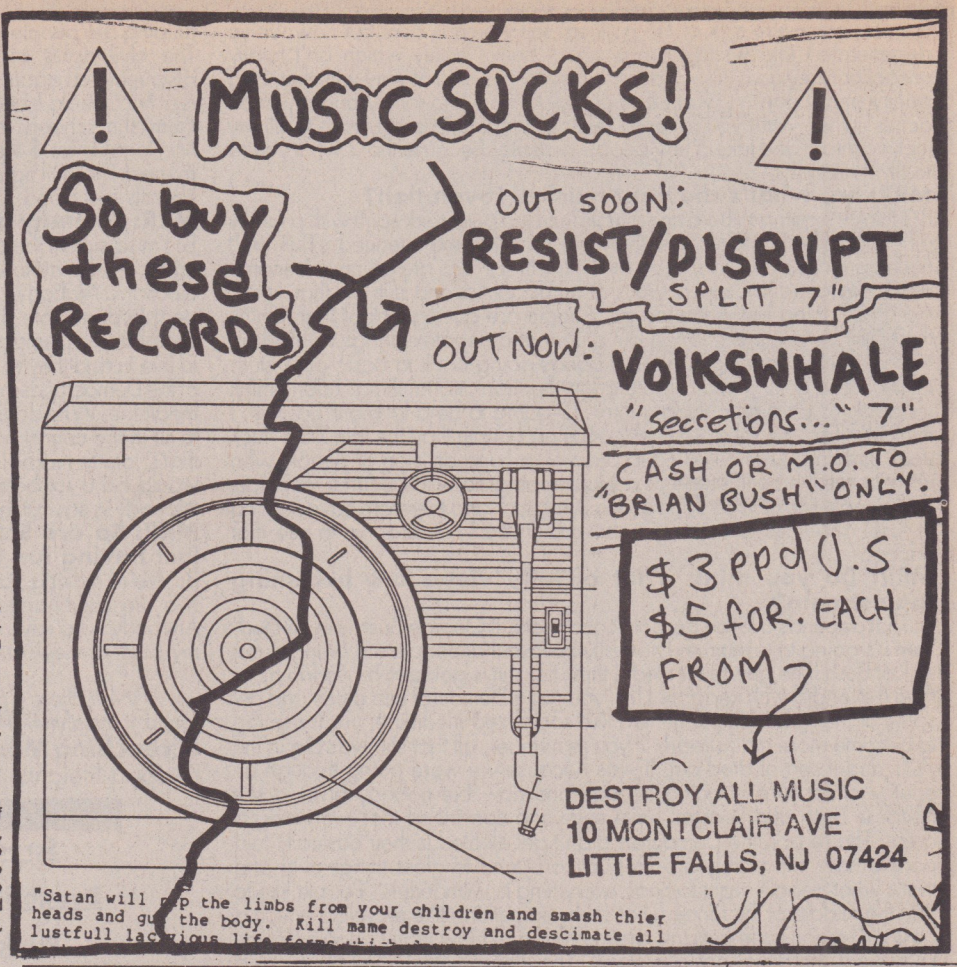

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Secret Ingredients in Pesticides: Toxic Waste

by Stephen Lester, Science Director October, 1991

Citizen's Clearinghouse for Hazardous Wastes

P.O. Box 6806 Falls Church, VA 22040

For years, companies have been adding toxic chemicals to pesticide products, defining them as "inert ingredients." Inerts are "inactive" portions of pesticide products that are designed to either preserve the active ingredients, make them easier to apply or improve their killing ability. For example, some inerts soften the skin of the pest, making it easier for the active ingredient to get into the pest and kill it. Inerts typically make up 80-90% of the mixture.

EPA has allowed more than 2,000 chemicals to be used as inerts in pesticides. Many of these chemicals cause toxic effects. Some are known to cause cancer. Most of them are untested. EPA must approve use of specific chemicals as inerts, but companies don't have to tell the public what these inert chemicals are.

There are two reasons for this. First, companies claim that inerts are proprietary and confidential information that should not be available to the public. The Federal Insecticide, Fungicide and Rodenticide Act, (FIFRA), which regulates pesticide use, prohibits EPA from disclosing what they know about the inerts. In fact, EPA employees who release any information can be fined as much as $10,000, or imprisoned for up to a year. Secondly, companies are claiming to be "recycling" hazardous wastes by adding them to pesticide products as inerts. This means they don't have to report what chemicals they add to pesticides and can avoid disposal rules for hazardous waste because they are "recycling" it. In the end, they get paid to dump hazardous waste on your lawn or in your home as the "inert" portion of a pesticide application, which is much cheaper then paying for proper disposal.

It is probably not a coincidence that many waste haulers and pesticide companies are teaming up. **Rollins Environmental Services**, owner of 3 of the largest commercial hazardous waste incinerators in the country also owns **Orkin Exterminators**. In 1987, **Waste Management**, the largest waste disposal company in the US, tried to buy **Chemlawn**, one of the country's largest lawn care companies. They failed, but they do own **Tru-green** in Alphretta, GA, **ABC Pest Control** in San Antonio, TX, **Biltmore/Getz Pest Control**, **United Pest Control** of Washington, DC and many other lawn care and pest control companies.

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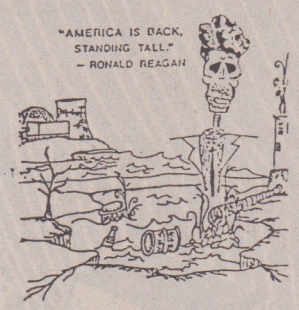

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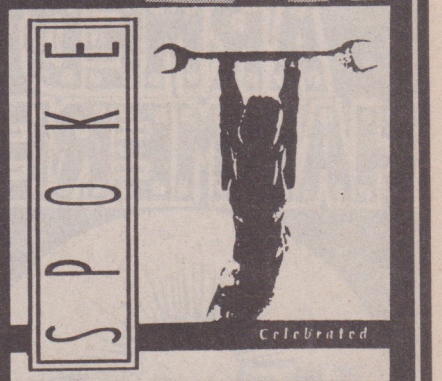

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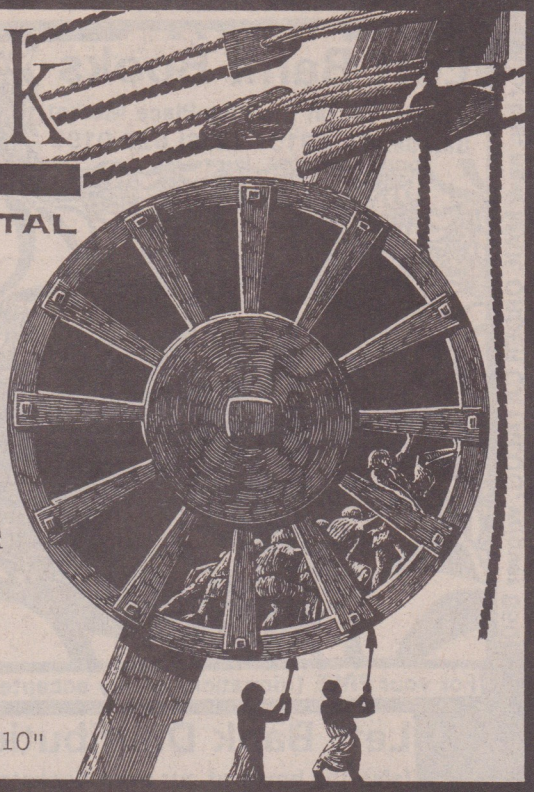

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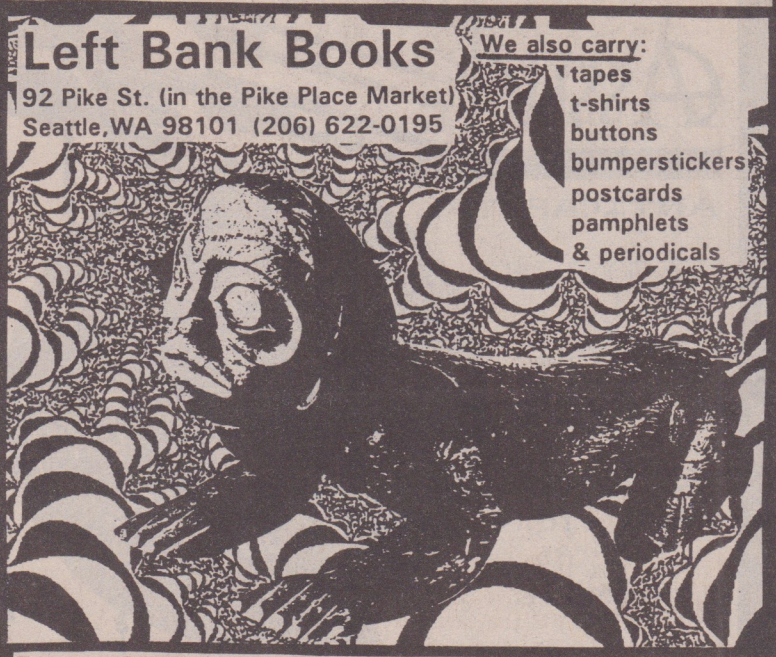

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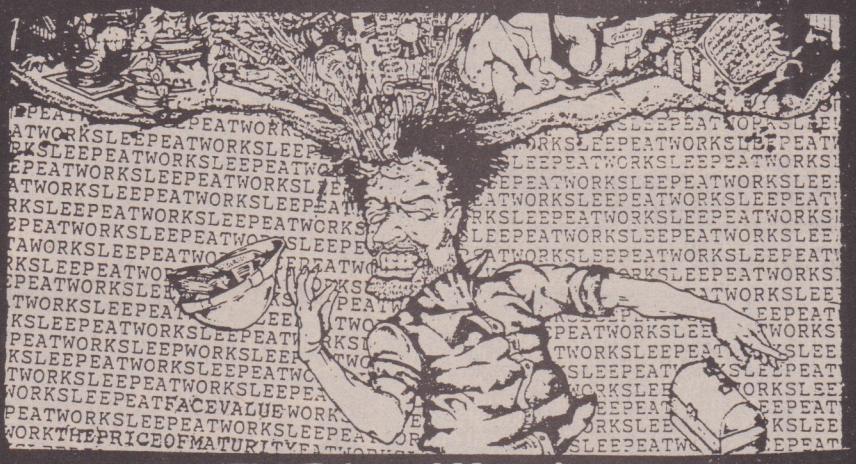

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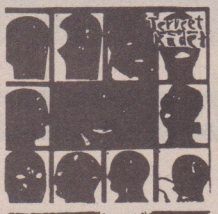

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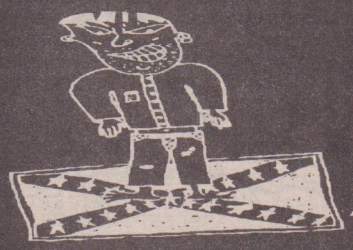
Scene reports



CAROLINAS

NAKED ANGELS at NEW START

Hello & welcome to this decade's Carolina's scene report. I'm sure you're all dying to hear about the punk rock happenings from North and South Carolina, so i won't delay any longer.

The second annual punk weekend is this Saturday. It's a big Steve Munsell extravaganza. TONKA, BUZZOVEN and RIGHTS RESERVED are playing. i'm skipping out on it this year though. I'm travelling to Georgia with NAKED ANGELS. Where's my loyalty, you ask? Who knows? Steve's great. He cut off his dreads. He does a lot of cheap printing. Hook up with him: PO Box 5366, Charlotte, NC 28225-5366.

OK, enough of that. On with the REAL punk stuff that you've all come to expect from a scene report... bands.

RIGHTS RESERVED is from Durham, NC. They are really great and sound like maybe Dag Nasty mixed with Samiam. Their 7" just got repressed (pressed again, not quelled or put down). Hurry and get yours today!! Scott from RIGHTS RESERVED started his own label called NILKNARF, and is putting out a 10" comp with HELLBENDER, TONKA, UNHERD and RIGHTS RESERVED. Should be good. Out soon!

HELLBENDER and CELIBATE COMMANDOS are also from that vicinity. CELIBATE COMMANDOS reminds a lot of people of *Dead Kennedys*, both lyrically and musically. They have two 7" out now, and both should still be available. HELLBENDER has a member of CELIBATE COMMANDOS in it, and are a little better musically, but I still like the COMMANDOS. Put: 4639 Apt I, Hope Valley Rd., Durham, NC 27707 and a 29¢ stamp on an envelope to reach them.

NAKED ANGELS are from Winston-Salem, NC. They consider themselves a straight edge band, but their music and attitudes are a refreshing change. Their new drummer used to play with Shelter, for what it's worth. Their 7" is now sold out, but they're working on another that'll be out in spring time hopefully.

New Start in Winston-Salem closed a few weeks ago. It's too bad [I mean, crap!! The place was so darn punk, not to mention the fact that tons of suave bands played there, and it was fun as could be. Cool people ran it, too. (See what happens when you let one of those NAKED ANGELS guys sit in the typing seat for 30 seconds?!)] Write to them at: PO Box 10110, Winston-Salem, NC 27108, or call Brian at: (919) 273-3889. TRAIN OF THOUGHT have released a demo, but their 7" on NEW START RECORDS has been delayed. ROB R-ROCK is still doing underground straight edge rap. His 12" is sold out, but a track of his is now available on the Smorgasbord Records *Animal Rights* LP. He's working on more rap stuff in HARDCORE REALITY.

Another Winston-Salem club, The Screamin' Deacon, also known as BIG-HOUSE 419, closed its doors in October. The Big House drew large crowds for bands such as SODA CAN, NAKED ANGELS, Born Against, Rorschach, or anything sounding at all like the Red Hot Chili Peppers.

SODA CAN, who moved to North Carolina from New Jersey (go figure) are recording a follow-up EP to their smooth debut LP on Forefront Records, *Powertool*. Fred, their drummer, is making a comeback after surgery on his wrist. Look for them to play out soon.

BUZZOVEN is hell grind. Similarities to Neurosis are impossible to ignore. In fact they may be *Neurosis* in disguise... nah, they do have more distinction than that. They've also been compared to Plaid Retina, but I just don't see it. I hear they're doing a 7" on Allied, but that may be a rumor.

THE COMMONWEALTH... Oh yeah they're from Maryland.

ANTISCHISM broke up on tour this summer. It's a crying shame. I hope we get someone else around here that plays that style of junk. No possibilities come to mind.

Time to toot my own horn. I started Unite & Fight Records. My first 7" is out now. It's a comp. w/ OFFICER FRIENDLY, TONKA, DEMISE & MEDIA CHILDREN. Its called *Please Stop* & it sure is good. $3 ppd. from Rick Spencer/ PO Box 12336 UNCG Station Greensboro, NC 27413-1115

TONKA... what can you say about those guys? They're just too incredible for words. Whoever thought something decent would come out of Rock Hill, South Carolina?

Here in Greensboro there is GEEZER LAKE who have a zany trippy, yet hard as hell sound. They've got a yummy ep on DETOX. Also on that label is SANS SOBRIETY who are kinda *Sound-garden*-y with better vocals. Nice folks all of them. WELL NIGH FORGOTTEN are also label-mates who have a Husker Du/Soul Asylum sound. Wild and crazy Stuff!

INHUMANITY are a really good 1984 sounding punk band from South Carolina. OK, its taken a few days to write this report. I saw them when I went to Georgia . They were great. Could have been tighter, I suppose, but I really enjoyed their stuff. Good lyrics from what I could tell and fun people as well. It's wonderful to meet new people, don't you think? Chris from INHUMANITY put out an ANTISCHISM record and is working on another comp w/ UNHERD, ANTISCHISM and others on it.

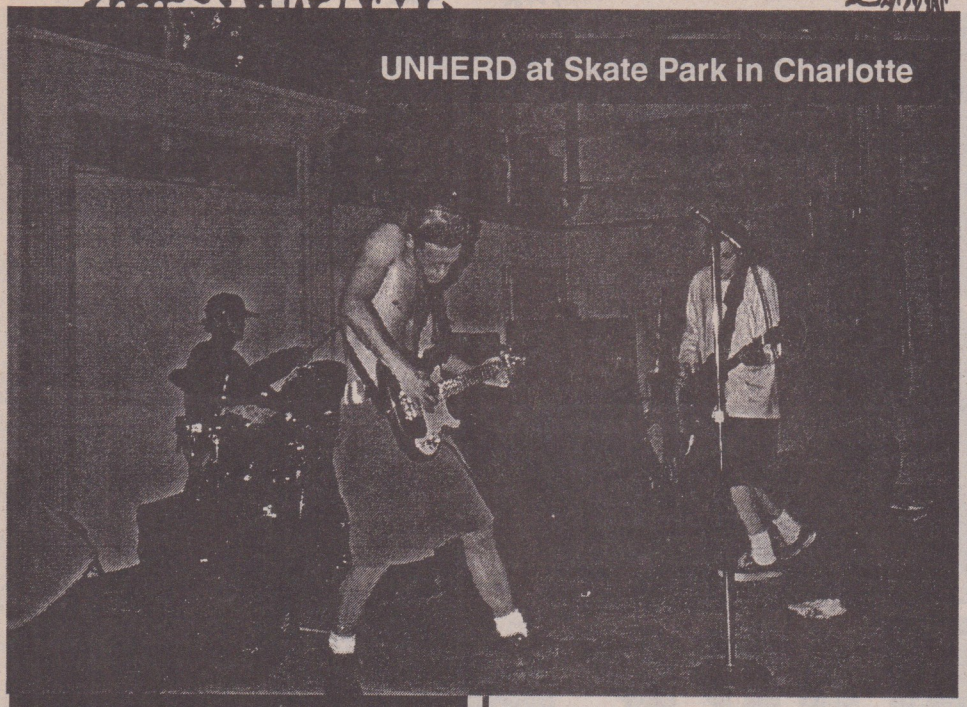
BEDLAM HOUR are goofs. Not too long ago, they made apple fritters on stage and passed them out. There's always a Pal bubble gum shower at shows. They are very fun and have a few records out. (#1 Springtide Villas, Fripp Island, SC 29920)

Chris Murray is still doing a comp. 7" with TONKA, TOAST, BEDLAM HOUR, & UNHERD.

Brian Nelson started an AYF chapter in Charlotte, NC. He's been setting up some nice shows in Charlotte too. Write him for booking info. There's going to be a huge 3 day show in January at the skatepark in Charlotte. I hear Jesus Chrust, Nausea, Born Against, & a ton of other bands will be in on it. Write to him. I'm sure he has room for your band too!

Scott of RIGHTS RESERVED is doing shows here at The Miracle House Of Rock in Greensboro, NC. Call him at: (919) 275-6390.

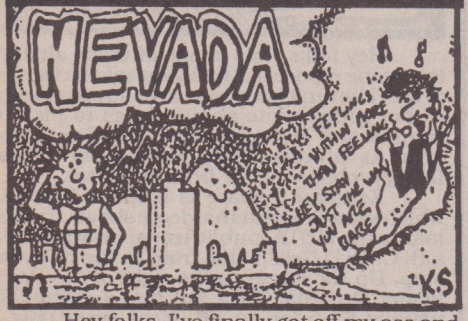
TONKA at Skate Farm



Of course ANTISEEN are still doing their thing, like it or not.

I'd like to say "sorry" to Subvert for the turnout at their show here. Usually there are 10 times more people. Shows have been very fun lately because the people at them are usually friends who come from all over the 2 states & need an excuse to see each other. There aren't many "dedicated" punk rockers in the Carolinas, but the ones there are kick booty. We travel a lot in the Carolinas for shows. Two hours is not uncommon to spend in a car to see a band. I do appreciate the kids out there who honestly care about the junk that's happening in the area.

I'm still looking for a girlfriend, so write to me... male or female. I get awfully lonely. [Write my lonely school mate, Brian Tipa too 'cause he needs mail desperately: 8512 UNCG station, Greensboro, N.C. 27413-1115.] Sorry if I forgot anyone.



Hey folks, I've finally got off my ass and decided to do my second scene report. Some of the bands in my last report are no longer around but there are some new ones. Here's what I know.

DISCIPLINE has been playing a little bit around the Northern California area. They've moving more towards a "metal" sound—slowing down a bit.

BARBEQUED SALAD is still gigging regularly at the campus bars. They've done a few gigs outside of Reno, in Las Vegas, and California. They play mostly covers.

FOURTH ECLIPSE is still around although not doing much—they recently played their first gig in about a year in a warehouse called The Shop. Occasionally, about once a year, they will put on shows there, but it doesn't seem to be a regular thing.

BEER GARDEN, former members of a short-lived band called MICKEY AND THE BIG MOUTHS, have played a little bit. They're hardcore.

A new ska/reggae/punk band the MUDSHARKS sprouted from the university and recorded a demo. They cater to the college crowd and played mostly at bars but have a real cool sound. Probably the first ska ever in Reno.

SHORT FUSE, also a new band, has been playing around, sometimes doing shows with BARBEQUED SALAD. They're a cool old-style hardcore band and they got the biggest and rowdiest crowd at the Reno Punk Fest.

7 SECONDS released *Old School* on Headhunter Records in the Spring and got back together and toured the U.S. from August through October. They're scheduled to tour Europe for three weeks in December. Expect a new album in the new year. Chris and Kev, though now in Sacramento, are also doing a side project called DROP ACID, formerly BURN BABY BURN. They have a CD on Restless Records.

MOO MOO CORN GODDESS OF BUNG (MCGOB) is a new band that apparently a lot of people don't like, but I don't know them so I can't say for sure. I guess they play "breakgrunge" to annoy people.

Berkeley scenester Steve Koepke and I put on what we called the Reno Punk Fest last summer featuring Sacramento's Deftones and Horny Mormons; Bay Area's, Filth, Blatz and Jack Acid; and local bands, SHORT FUSE, DISCIPLINE, and MICKEY AND THE BIG MOUTHS (now broken up).

The show was cool but started late and had some sound problems. The crowd was okay (however, most were from the Bay Area), but there were usual problems with local drunks and assholes. Steve lost some money so we're not sure if we're going to another one anytime soon. Although there's some talk of doing another one next year. Stay tuned.

As far as zines go there aren't really any that I know of other than political, environmental types. You can get the 7 SECONDS newsletter *Second Thoughts* by sending a quarter and SASE to my PO Box. All back issues of *Second Thoughts* are available for $4.50 ppd., checks and MOs payable to Dreaming Wide Awake.

My zine, *Second Guess*, is available. The first issue has Fugazi, Reno Punk Fest, Good & Plenty, articles by Mark Andersen and Doug Abraham and more. Send 75 cents and two stamps.

Those damned subversive artists, the "OLIVER NORTH COMMEMORATIVE COMMITTEE FOR THE ENHANCEMENT AND ADVANCEMENT OF AMERICAN VALUES," are at it again.

A year ago they hung two banners from casinos downtown. one, depicting a computer image of David with a noose around his neck, was protesting censorship. The other was a banner protesting the war.

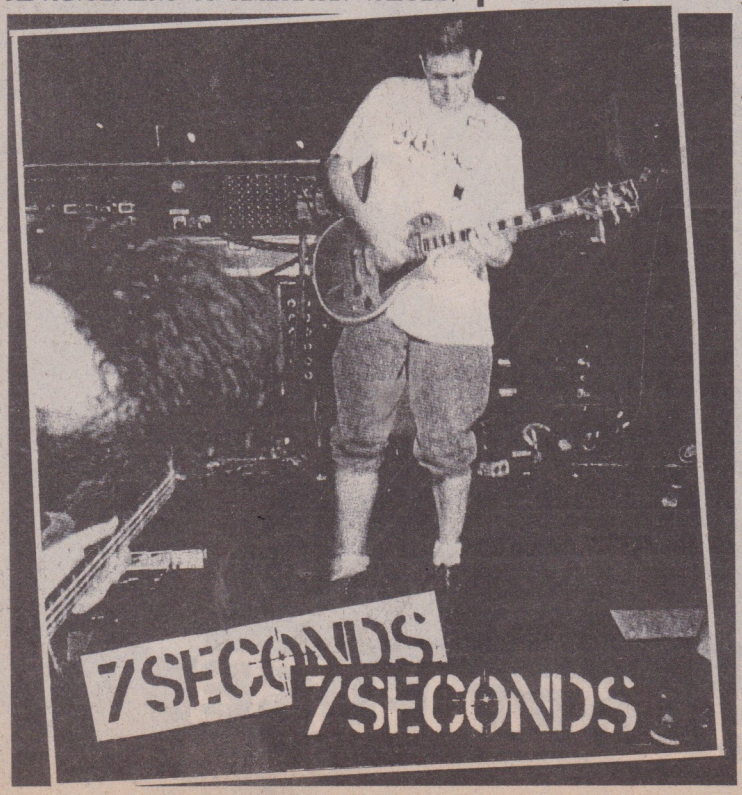
Now they're out plastering campus and downtown with various anti-censorship stickers that say, "Warning—Explicit (Images, Words, Thoughts, etc.)," along with my favorite that says, "Warning—Genitals." Apparently they're trying to make this some kind of national campaign. They've begun printing shirts with these labels as well as helping distribute stickers to whoever wants them. Write me and I'm sure I'll figure out a way to get you in touch if you're interested. The shirts are $10 Ppd., L or XL only.

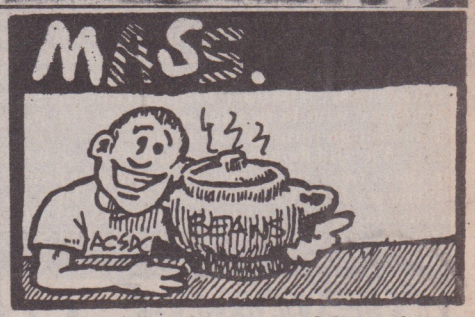
Lastly, any Nevada bands wanting to be on a comp please get in touch with me, *soon*.

Write Bob at PO Box 9382, Reno, Nevada 89507, or call (702) 329-9207 (phone # may change).

Note that I am NOT booking bands regularly—it's a big hassle (here) and I will only do so when I have the extra time. Later.

P.S. Thanks to all that wrote or called from the last report.





Hey folks, this is one of those alternative scene reports Lance Hahn said he wanted to see. I haven't been to many shows recently, so I'm gonna write about places to pick uo records and other punk stuff in the Boston area. As always, I don't know everything so this'll probably be far from complete.

Kenmore Square is home of The Rat, which sometimes has hardcore shows. If you're taking the MBTA (public transportation) take a B, C. or D Green line train to the Kenmore stop. Up the street to the right of the Rat is Planet Records. They sell new + used shit, usually $3-5 for an LP. Most everything is filed together in alphabetical sections, so be prepared to spend a long time wading through the "D" section looking for that Discharge album. They don't have tons of punk stuff but I got the Detonators LP for $2 there so I recommend at least checking it out. If you head up the street to the left from the Rat, about a block and a half down you'll find Nuggets. Nuggets has got a bigger punk/hc selection than Planet, but popular shit (Minutemen, Misfits, Fugazi, etc.) goes for $6-8 or more. They also sell plenty of cheap LP's, 7"ers for $2, some singles 2 for a buck, etc. I got the first Insted LP for $1 at Nuggets and I like it, too. Both Planet and Nuggets sell tapes + CD's, but Nuggets' has got better selection. Tapes are slightly more expensive than vinyl and I think most CD's go for $8 but I don't buy 'em so I don't know for sure. Planet is at 536

Commonwealth Ave, and Nuggets is at 482 Commonwealth. There's another Nuggets in Brookline but I've never been there.

Keep walking past Nuggets until you hit Massachusetts Ave, then hook a right. At the corner of Mass Ave and Newbury St. is giant corporate Tower Records. They sell a decent selection of punk/hc stuff for $9.44 on cassette and $13.99 on CD. Have fun. According to my friend the anti-shoplifting stickers peel right off but liberate that Bad Religion tape at your own risk. They also have a huge magazine, book and video section which you may want to browse through. I don't think they sell too many zines but they have books by Burroughs, Bukowski, H.S. Thompson, Rollins, etc. Why are books so expensive? $6 for a 250 pg paperback? Too rich for my blood.

At Tower Records take a left onto Newbury St. At 332 Newbury is Newbury Comics. They sell comics, t-shirts, etc. as well as punk records (disappearing fast) tapes and CD's. At $8 for a tape this place is too expensive for me, but they do have a decent selection. Lotsa CD's, too, which are also too expensive for me. If you hate trendy alternative college kids stay away. According to the phone book there's a Mystery Train Records at 30~ Newbury but I've never been there. I have been to the one in Cambridge and I wasn't impressed.

If you walk back to Tower, head further down Mass Ave and then take a right onto Boylston, you can find Looney Tunes (1106 Boylston). I haven't been there in a while but I hadn't found anything I wanted in a long time before that. $4 an LP. A few doors down from Looney Tunes is Little Stevie's Pizza. For about $7, I think, you can get the biggest fuckin' pizza you've ever seen in your life. Will easily feed four wimpy surburban types or two and a half hardcore men. Tastes pretty good, too. It's kind of a hike but if you head back onto Mass. Ave and walk down the street about 5-10 minutes and you'll see the Christian Science Museum and Reading Room and Temple and whatever else. This place has got super nice bathrooms and is the locale of choice to take a shit after having polished off a Little Stevie's. If you're really punk you can steal the Lysol from the lavatory. There's also free literature to take and copies of the *Monitor* (the official zine of Christian Science) and this thing called the Mapparium which is cool. Don't go on the tour becuase it's fucking boring.

If you take the B train past Kenmore and past the Boston University stops and a little past the Paradise (a club that has semi-punk shows occasionally, like Tad + Primus) you can go to In Your Ear. This is a pretty big place with a separate HC section. It's okay selection and fairly cheap for most stuff. I got the Avengers LP on red vinyl for $3 here. They sell tapes + 7"ers + CDs ($8 for most CDs). I recommend it. They sell loads of zines, too.

If you take the Red Line (public transport, again) to Harvard Station, there's more stuff to check out. Immediately behind the entrance to the station is this little circle, I don't remember what it's called, but there's frequently alternative/punk/all types of cool looking folks hanging out there. Also famous Harvard University is there, if you're impressed by that type of thing. Some of my friends took acid and wandered around the hallways saying "Hi" to people so I suppose you could do the same thing.

The best record store in Cambridge (Harvard is in Cambridge, not Boston, technically) is Second Coming Records, at 1105 Mass Ave. It's a little more expensive than Nuggets or In Your Ear, but the selection is better plus they sell live tapes + bootlegs. They've got a decent CD section - I've seen Conflict, Crass, Nomeansno, etc. They also sell Skrewdriver/nazi records for about $15 apiece. I saw a skinny unimposing skinhead buy some one day. I've heard stories of folks breaking them in the bin, I'm not passing judgement. I don't want to give the impression Second Coming sucks cuz they sell nazi bullshit, but I think it'd be a better place if they didn't.

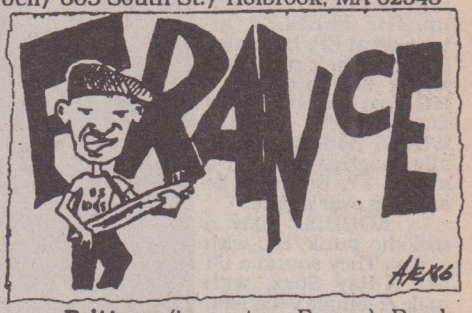
Back closer to Harvard Square is a place called The Garage. It's a semibig mall thing at 36 JFK St. There's a Newbury Comics in it that's just like the other one. N.C. sells zines like *MRR, Forced Exposure, Village Noize*, etc. plus some local ones like *Suburban Voice* Next to N.C. (both locations) is a store called Allston Beat. I think they sell "punk fashions" (if there is such a thing) there but I've never been inside so I couldn't say. Personally, I think real punx would get their clothes at Oona's Experienced Clothing, located in between Harvard Square and Second Coming (don't know the address, sorry). There's another Oona's next to Tower Records, I think. Oona's is another place I've never been inside of so I don't know too much about it. You check it out and I will too. There's another Tower Records in Cambridge but I hate it more than I hate the other one. There's also some new record store either being built or already open that's gonna be "the biggest record store in the country" but I don't know anything else about it and I'll be it won't be too punk anyway.

Next to the Garage is Revolution Books. They sell lots of books by/about oppressed peoples and radical politics. Dan from Profane Existence says they sell P.E. there. I suspect Revolution Books is an arm of the RCP since *Revolutionary Worker* is a main focus of the store but I think it's a cool place anyway. (Is it just me or do RCPers spend a lot of time pushing their paper?) They're $8,000 in debt so try to help 'em out. There's 15,000 other bookstores in the Cambridge area and some of 'em have used sections where you can get cheap shit. At the Harvard Bookstore I got some neat philosophy books real cheap, including "Walden/Civil Disobedience" for a buck.

Back to records, there's another In Your Ear in Cambridge at 72 Mt. Auburn St. It's not as good as the other-one but still worth checking out. The Taang! store is called The Kids Will Have Their Say (or something like that) and it's on Eliot St. They sell about 80% punk/hc stuff including a bunch of collectors items. There's tons of Dischord/Revelation stuff but even the cheap shit is $6, which is too much for me to spend on used punk records. There's lots of cool records there but I recommend looking for them somewhere else first, unless you want to go out of your way to support local labels. Last time I was there the guy shortchanged me 50 cents so I'm mad at them anyway. They sell zines there, including a bunch of old ones that are addressed to Mike Gitter c/o *XXX*. A piece of history.

There used to be a cool pizza place but it closed. That's all I can think of. Hope somebody finds this interesting/informative/useful. If anyone knows of other cool places write me cause I'd go to them. Later.

Jeff/ 605 South St./ Holbrook, MA 02343



Brittany (in western France). Bands: SS20, probably the oldest French Punk band, are still alive and kicking. They sing social lyrics in French and have just been doing a few gigs in France. Their LP (melodic hardcore/punk 1990) is still available to: Onkra, / 2 Rue du Pic Carlit/ 31500 Toulouse. If you're into "popcore", you should really check THE INFORMERS out. They play a melodic punk a la MC4, with social lyrics in English. They've just changed their guitar player and done a few gigs in the UK. You can get their first 7" to: Revolution Rock/ 19, av. de la Porte de Vanves/ 75014 Paris. For those into "pure Punk", VERDUN are still alive as well (since 1981) and are planning to put their 3rd LP out in early 92'. They have political lyrics in French, and their early 80's punk is more and more influenced by US hardcore. Write c/o Rockin' Rebel/ BP13/ les Provinces/ 61200 Argentan.

DESERT CULTUREL, although they had a bad review in MRR, are a fuckin' great band. They play a very original mix of Hardcore and folk, that sometimes reminds me of Seein Red or Dissent. They're planning to put

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a 14 songs LP out in early 92, but you can already buy their excellent 2nd demo or their mini LP. They sing strong and clever political lyrics in French and are about to become the most famous alternative French band. Write to: DESERT CULTUREL/ 23 rue Renan/ 25000 Besancon for the demo,or: On a Faim/ BP 166/ 86 004 Poitiers cedex for the miniLP.

PIN PRICK (punk/ hardcore), after ep's and titles on international compilations ,have split up. THE FEEBLES, after a great EP, have also split up. Their guitarist/ singer now plays in a HC/fun band called LOST COWS. COSMIC WURST had broken up after a great EP and a stupid LP, but may be starting over again.

KOCHISE play a melodic punk/HC with a sax. They sound a bit like X-Ray Spex, with male & female vocalists. They are very anarchist and their lyrics (French) are in the anarchopunk vein. 7" available to: On a Faim c/o g. Doulut/ rue Pasteur/ 47510 Foulayronnes.

Former members of the anarchopunk band PSYCHOSQUATT now play in a melodic HC band called DOWN BY LAW. (No! Not those who signed on Epitaph!) c/o Maloka/ BP 536/ 21014 Dijon cedex.

ORIGINAL DISEASE, good melodic HC band who have made several demos, 1 Ep and who've been on several compilations LP and K7, are still alive, although some members play in another melodic HC band called GANG BANG. They both remind me of the Instigators, with good English lyrics. Demo available to: Bouthiaux F/ 3 Place Victor Hugo/ 25000 Besancon.

LES CADAVRES, an old punk-rock band, will soon be putting out a new LP, unfortunately it will be on a label I don't like called Houlala Rds, a kind of "small major" label. Anyway, their lyrics are rather politically oriented, very pessimistic, in French too.

If you do like Victims Family, then you will dig NOCIF. Although they're a new band, they have already put an EP out on a German label. They're very good musicians, but the problem is that their kind of music is not really appreciated around here. Clever political lyrics mostly in English nowadays. c/o Dignac/ Qt Peyriere/ 84380 Mazan.

On the metal side, PENETRATOR play a fast HC/thrash with a female vocalist and should have an LP out soon on New Wave Rds/ BP 6,/ 75462 Paris cedex 10. MST (good energetic metalcore) have just got their LP out on Jungle Hop Rds. According to me, their lyrics are uninteresting. KRULL, who released an EP on New Wave, have now split up.but the guitarist and the bass player may be beginning a new band. The former members of the great HC band HEIMATLOS now play in a melodic HC band called TEARS OF A DOLL, and have their first Ep coming out on Alternativ' Noise/ 16 rue de la Republique/ 60600 Erquery.

FLAGRANTS D'ELI play a catchy cold/ punk/rock with a female vocalist and good political lyrics in French. They're on their way to putting out a second 7" on Resistance Prod. You can get some of their numerous demos to: Fred Perin/ BP 73/ 28 232 Epernon cedex.

Distributors: For you bands & zines who want to have your productions distributed in France, here's a list of people you can trust. I guarantee they will (hopefully) not rip you off. Palm/BCT mostly distributes tapes & comp tapes.He's rather on the anarchopunk/ HC side. If you want (for example) your demo to be distributed around here, send him a copy c/o Armel Presselin/ 72 rue de la Maitre Ecole/ 49000 Angers. Kazimodo runs a great

catalog of tapes, records and mostly French zines. He's into HC and anarchopunk c/o Salle Phil/ 5 avenue Palissy/ 47400 Tonneins. Rare Produx & Fred Perin distribute posters, tapes & a few records and zines. He's into anarchopunk, coldwave/industrial and punk/HC. He really does big work around here and has contacts all over the world. He also does a zine. (see address above).

Onkra distribute HC/punk records at very reasonable.prices.Their catalog is improving every month. Get in touch! (see SS20) New Wave rec also have a large catalog of HC, Punk, trash and metal records. They also do a monthly free magazine dealing with every kind of music.(see Penetrator.) You must also learn that Jungle Hop, an old label and distributor, has recently broken up. So don't order or send them anything. Well, I think it's quite good news as they didn't care about the message conveyed by Hardcore, and as their records were very expensive.

Labels: There's only a few ones who will be able to help you if you want to make a record in France.You can try to write to New Wave (punk/hc/trash/etc), Onkra (punk/ hc) and Punx (hc/punk), who will probably be able to put you on one of their LP & EP compilations. If you're a bit more into noise/ trash, you can also write to Urban Alert/ BP 21/ 93340 Le Raincy. (label, zine + distrib)

Fanzines: If you want to learn more about the French Hc scene, the only good zine (in English) I know is *Uprising Decay*. It's a huge zine with a good mix of opinions, reports, interviews & reviews. c/o:Huftier Arnaud/ 23 Place Taffin/ 59300 Valenciennes. In French; If you want to have an interview in a French zine, here's a list of some famous, great and active people who will certainly try to help you: *Adal Afar Adav* c/o Flo Davril/ 15 rue Sarrette/Boite 25/ 75014 Paris. (HC/ punk/ anarchopunk). *Silly Hornett* I rue St Exupery/ 69600 Oullins. (garage & Hardcore, mostly USHC) Earquake c/o Leca Fred/ Le Menil/ 88160 Le Thillot. (HC, thrash, metal, noise, punk.)

Well,I think that's about all. I hope this report will be of any help for you. Just a few words about it as it was my first one; I forgot a lot of bands in it, that is only because I see no interest in talking about underground bands who will split up after 2 months, a filthy demo or 3 gigs. So, I only spoke about 'serious' bands who have made records or seem to be lasting/motivated. Don't worry if there's only a few real HC bands in this report; it's only cos' France is a very "backward" country, very punk-rock-sex & drugs & r'n'r....

Please feel free to write if you want more info about unknown bands or other styles of music (ska, rap, punk-rock...no S/E bands at all!). In the same way, if you need places where to stay, help for your tours, addresses of anti-fascist, vegan etc. associations and so on, I will do my best to help you and will answer every letter. (You don't really have to send an IRC or something..except if you're really wealthy) OK, I didn't speak about politics & social context here in France, because I think it's no use, as there are the same things happening everywhere; do I have to tell you about squat evictions, xenophobia, drugs & violence in the suburbs?? Of course you already know that. Just learn that there are quite a few real fascists here (for the moment), that the HC scene is not developed at all, and that most people, even libertarians, have never heard about veganism & animal rights. (although it's growing quite fast). Please excuse me for all the mistakes, I don't speak English very well yet. Oh yeah, by the way, I'm looking for pals from everywhere (especially US & UK), cos I will have to travel quite a lot for my studies or hollidays in a few years..So, vegetarians, veganists, hardcore punks, hippy babcores, peace punks, hardliners,...get in touch now!! Write to:
Yann Boisleve/ La Bonnemais/ 35590 La Chavelle Thouarault/ France.

Chicago- A scene report should contain more than just bands bands bands records bands zines and more bands, but I'm having a bit of trouble digging up any "alternative socio/political happenings" reports. Sorry, but Chicago is a big enough city to guarantee that every politician, government office/ project, and big business is hopelessly corrupt and/or mob run. Any "inside" or "exposé" report would be so lacking in qualifications as a news flash, that it is laughable. Come to think of it, any reports on non-corrupt goings on would be interesting news. The workers revolution has yet to manifest itself fully... However, I am going to try to cover some "cool place" each report, we'll see

how it goes.

Cool Place: the Garfield Park Conservatory. Ok, I know, who cares about a greenhouse full of trees. Actually, this is a big greenhouse full of thousands of different kinds of trees all laid out in labyrinthine patterns, with classical music lilting softly in the background. I suppose it's sort of fruity sounding, but those of you who suffer from gentler moments might be inspired to check it out. Better than all that, it is hot in there year round (winter is coming), and it's completely free to get in. It is also strangely deserted most of the time, which makes it pretty private. The Garfield Park Conservatory is located at Lake St. and Central Park Ave. on Chicago's west side.

This time around I've managed to get some more information direct from the sources (horses?) mouths, and some leads on some more photos, so hopefully things will visually brighten up for you picture minded readers.

A new band P.E.N. from the west suburb of Aurora is putting out their own 7" EP soon, titled *The American Way*. P.E.N. arose from the ashes of NO EDGE, and John from the band has been putting on shows in halls in Aurora for some time now through Drunk Rock Productions. He says any touring band can call him, he won't turn them down, and he'll do a show any day of the week! Not bad.

As for shows, Matt Nelson's big production Lalapaloozer should have happened by the time this report is printed. I mentioned it last time, and of course, the lineup changed since then. Bands playing are to be SCREECHING WEASEL, SLUDGEWORTH, DICKY MO, GAUGE, STATE OF EMERGENCY, NO EMPATHY, SHIVA, and NOT REBECCA. Its a big step for Matt, but unfortunately the hall, the Gateway Theatre has seats bolted down, that lead right up to the stage. Maybe next report I'll have some gory seat destroying stories for you... On another Out of Control Front, suburban Elmhurst's McGregors will be open again in February for sure this time, and all-ages shows there should start going strong.

Also in the suburbs, Scott of Shakefork Records has been busy with both the label and a new 'zine he's started, also called *Shakefork*. Issue #1 was out a while ago, and #2 is on its way (although by the time this report is printed, #3 should be out too). Shakefork will be releasing the long awaited GAUGE debut 7" EP, and he is now waiting for them to finish recording. GAUGE's demo has sold like hotcakes, and their 7" should do at least as well. Shakefork is also down to the end of the *No Punks In The Pit* comp., but is repressing.

I spoke with some of the APOCALYPSE HOBOKEN guys recently, and they're preparing to release some newly recorded material featuring their new line-up. Gone is singer Ted, who was replaced by a new singer and a new guitarist, who's names I didn't catch. They've been laying low recently, but I suspect we'll see them playing out more in a few months.

Tony of Victory Records is getting ready to release a pile of stuff. Soon, he'll put out the D.C. band WORLDS COLLIDE 7" EP, a new L.P. from ICEBURN, and a 7" EP by Buffalo NY's SNAPCASE. Tony's band EVEN SCORE is playing out regularly, and now includes ex-BILLINGSGATE member Eric in the line-up. BILLINGSGATE has bitten the dust yet again, but stay tuned for the next reunion/break-up...ad infinitum.

As I mentioned last time, Ben Weasel has started a new label called No Budget Records that has just re-released the old S.W. *Punkhouse* 7"E.P. Also out is the VINDICTIVES debut 7" EP The VINDICTIVES are a new band with ex-GORE GORE GIRLS members that have been starting to play out. No Budget is trying to be down to earth and cheap, and hopefully the day to day headaches of running a label won't wear him down. As for SCREECHING WEASEL, their Lookout Records LP/CD has just come out, and they have booked a 1 month East Coast tour this January. Also, S.W. might be looking to put out an EP of either new stuff or "lost" old stuff in January or February as well.

Underdog Records is probably re-pressing 8 BARK's 2nd 7"E.P., The Big Wheel, as the first pressing of 400 (released May '91) is nearly gone. 8 BARK is gearing up for a mini-tour of Canada from Jan 2nd - 13th, so call or write for booking help and/or info. 8 BARK have been going out of town a lot lately, and are looking to begin recording for an LP due for next spring. The U-Dog collective has been busy selling their latest releases, the TASTY BUSH 7" EP and the ESKIMO NATION 7" EP, and is looking for cool out-of-town stores to deal direct with. If you have any info on hip underground record stores near you, write Underdog and let 'em know. ESKIMO NATION is whole again after acquiring new bassist "Dave," and might be going Wash D.C.-ward for a mini-tour this December. Also, E-NATION drummer Rob Roy has started a label called Red Light Records on which he plans an E-NATION/SHAGGY (from Syracuse NY) split 7" EP for next spring. Rob's eternally postponed comp LP is also planned to come out on Red Light sometime next year. DEAD STEELMILL has been playing around Chicago lately and is looking to go out on weekend shows in the future. TASTY BUSH is recording again in December for a possible second release on Bob Records from Detroit.

Some groovy house/basement shows have sprung up in the Wicker Park area of Chicago at a place called the September House, and are being put on by Ed. The shows are Saturday and Sunday matinees from 2-9 p.m., and recently have had GAUGE and DICKY MO play, as well as others. September House want's to book any band, touring or local, and can offer a good small show. I'm glad to see that people in Chicago are starting to take things into their own hands and get stuff started.

Johanns Face Records is a newer Chicago label that has been very busy lately. Their newest releases include the SHIVA 7" EP and a SLUDGEWORTH LP/CD that has been selling well. Coming soon from Johanns will be a ROTWEILER TUBE 7", which is a project by S-WORTH, NO EMPATHY members and others. SLUDGEWORTH, CHIA PET and BLUE MEANIES are planning some mini-tour/weekends together to Louisville KY, Madison WI, DeKalb IL, and elsewhere. NO EMPATHY has been playing out a lot too, and member Marc Ruvolo might be heading out East in February to do some spoken word gigs with New York's Johnny Puke. Marc is still doing occasional all-ages Sunday shows at the Wrigleyside, but it never seems like too many people know where it is, or if they do, they never seem to come in huge numbers.

Matt Conners has been setting up shows at Union Hall on the N.I.U. campus in DeKalb. Some good shows should be happening out there in the next few months, so call him and get your band booked! His new band SILENCE contains two ex-WEEDEATER members and is starting to plat out too.

Also in DeKalb, Jenn Buelow has been working hard to get Northern Illinois University's radio station, WKDI, to play more HC/

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alternative stuff. Apparently several shows with that format have sprung up, and more are on the way!

That's it for this report. PLEASE SEND ME INFO, PHOTOS, and MORE INFO for this report. It can only be informative and complete if you fellow Chicagoans pitch in. I don't care what your niche is in the "scene" or who you love/hate, I just want to have Chicago included and represented in MRR every issue, and I'm sure you do too. I'd also like to hear about any interesting non-music stuff too. Write; Doug/ 8 BARK, PO Box 476847/ Chicago IL, 60647/ (312) 772-4545.

Some other numbers/addresses:
Underdog Records, P.O.Box 14182, Chicago IL 60614 (312) 772-4545
Roadkill Records, P.O.Box 477175, Chicago IL 60647
Johanns Face Records, P.O.Box 479164, Chicago, IL 60647 (312) 226-0957
No Budget Records, P.O.Box 62, Prospect Heights, IL 60070 (312) 248-0867
Shakefork Records, P.O.Box 9711, Downers Grove, IL 60515 (708) 852-7795
Victory Records, P.O.Box 197, Clarendon Hills, IL 60514 (312) 404-6214
Red Light Records, P.O.Box 1911, Chicago, IL 60690-1911 (312) 772-4545
Matt Nelson / Out of Control Prod., 2434 N. Albany 2nd Fl., Chicago IL, 60647 (312) 342-7859
Matt Conners / SILENCE 1109 S. 2nd St., DeKalb, IL 60115 (815) 758-4240
Drunk Rock Prod. / John (708) 983-9009 Aurora, IL
Marc Ruvolo / the Wrigleyside, 312) 226-0957
September House, Ed, 2309 W. North Ave., Chicago, IL 60622, (312) 342-0316
WZRD, 5500 N. St. Louis, Chicago IL 60625, (312) 794-2861
WKDI, Jenn Buelow, 801 N. Ist Str., DeKalb, IL 60115 (815) 753-1278
Any other numbers that you'd like but aren't listed, just write me.

Toronto, Montreal, Vancouver- Ok well Starting Vancouver The DAYGLOW ABORTIONS are on a nationwide tour starting in Vancouver and ending in Halifax Nova Scotia. They were supposed to do the States but because of immigration problems (getting visas) they cannot make it .

But as usual things don't always go as planned and in mid travels while in the prairies of Canada, the tour vehicle wiped out and they had to fly to Toronto. No one was hurt but it ended up costing them a lot of money in the end. They managed to get to all their dates on time. But from bad to worse the vehicle was trashed again in London Ont. The Quebec gigs went real well and they are on their way back home across Canada the only way to go, that is via camper. Their new LP/CD is out *Two Dogs Fucking* and was released on Nov. 4th. in Toronto.

Onto Toronto. There's a new fanzine called *Phlemzine*. its relly funny and has good insights; it's worth it.

BUNCHOFUCKINGS have just signed to Fringe product, with a new album, called *Carnival of Carnage and Chaos*, and are currently planning some dates across Canada to promote the new album.Contrary to popular belief the GOOFS are alive and well (ha ha) and very drunk. They just played a gig in Montreal, Quebec, and it was a success.

Toronto's independent bands are amidst in a whirlwind of activity, even thought the scene is lagging due to an overwhelming attitude of apathy. The Apocalypse club just closed, the Rivoli is no longer booking hardcore acts, no one wants to go to the Opera house because of bad management and the fact of the distance that has to be travelled (which also lead to a halt to the Krunchfest shows, which are currently being renegotiated among the managers and promoters.).Toronto's answer to the Cramps, that is SUCKERPUNCH, are on a break for about the next six months after playing with the Ramones so we won't be hearing from them for a while. But their rhythm guitarist is in the works of joining the likes of ARMED & HAMMERED. NO IDENTITY, NFB, and 4 AND A HALF REASONS FOR AN ABORTION have all broken up, and the members have gone their own ways leaving rumours of new bands everywhere,Too bad!!

It seams Toronto has an answer to evey thing, so Toronto's answer to Gwar is the GOBLYNZ. These guys are in the studio doing a recording that should be available in sometime in December; some sample copies have be realised and the word out is that it has to be bought, very, very, good and funny ,also ONE BLOOD is also in the studio, but that's it as far as it goes for them, nothing else is known.

RANDOM KILLING has just realised a new tape and they are planning a tour of Europe and Canada, These guys are playing Montreal and Quebec City with the DAYGLOWS.

Toronto's last backalley mutants ARMED & HAMMERED have just completed their newest release, *Fully Loaded*, and are planning release partes everywhere. They just played Montreal but do to poor club management there gig was a wipe out, and put them farther into debt. Their recording was done on the September, Friday the 13th, which includes 13 songs. It's getting good reviews from all. Their Toronto release gig went exceptionally well tons of people showing up and the place was packed, also it gave way to two new bands, one called PRISONERS OF SOCIETY and WOLVERINE PETTING ZOO, which is made up of ex members of MY GRUD. Maybe by chance Toronto might be saved, I hope!

On to Montreal. The NORTHERN VULTURES have just been signed to Fringe Product (distribution only) and are planning a new release for the spring of 92. There doing very well in Quebec but are having some trouble breaking ground in Ontario, but hopefully with this new deal things should be better and change. Also there are some up and coming bands that deserve a mention that is GROVE AARDVARK and BLOOD SAUSAGE These guys are doing really well in Montreal. Big Michael of Poufouns Electrique died at the end of the Summer and he is terribly missed by all. Montreal will not be the same without him.

And one last thing, the DAYGLOWS will be back across Canada and the States in Feburary 1992. They will be playing with COC and Prong, dates in Toronto and New York have allready been set so get ready.

If anyone wants any band info, or just wants to make contact, please write me a line.

That's it for now, my address is below. See you in the funny pages
Mopa Dean/ 135 Tecumseth St.2nd Fl./ Toronto, Ontario M6J-2B2/ Canada

(Note: There are no pictures with this scene report, "because they're crap anyway, Swiss people look like all the rest")

Well, before I start to do this report I must put this straight first; I'm *not* gonna talk about the "pseudo-underground", as I don't see myself as a part of that.The "pseudo-underground" does a lot of compromises (too much') with city officials, they put out their releases on CD's, and bullshit like that. The real underground is the DO IT YOURSELF scene, and as you can guess, this scene is much smaller and pretty unknown (some people from the "pseudos" even don't know

that our scene exists'). There's not many real alternative places to go, but the few that exist are:

Zurich, Wohlgroth (a very big squat with info store, coffee shop, bar, gig hall, jazz room, bookshop, sleeping places, etc). This place is a squat and the city government would like to see it closed down as soon as possible,which would definitely result in another youth riot (like in '68 or in the early '80's).

Luzern, BOA (collectively run place). This is mainly a gig hall that sets up cool (and not so cool) gigs. ROMP (non-profit record store), one of the very few record/tape/zine-stores in Switzerland that doesn't want to make large profits.

Basel, Hirscheneck (collectively run place). This is a restaurant, but they also do organize gigs.In the past, there have been some brilliant gigs, nowadays it's getting a bit more trendy, and good gigs are a bit rare.

Biel, Subway Corner (record store). Another alternative record store that is not in it for the big fat cash. AJZ (Autonomous Youth Centre), this place is very old, I don't even know when they started. They set up gigs and things, I've only been there some 6 years ago and I'm not really informed on what they exactly do.

Geneva, Garage is a squat and they organize gigs and other things. There's also lots of other squats and yet another not-for-profit-record store, although I don't know their names or what they're up to.

Happenings are very rare, the latest have been:

3 Australian anarcho punx showed videos from Australian bands and the Poll Tax-movie from *Class War*, also EARTH CITIZENS played that night. It wasn't very communicative in the end, sadly.

Libertarian meetings took place 4 times so far, sadly only the organizers turned up. But now the message has been spread and let's hope more people will be there.

6 people took a walk through our city armed with sprayboxes etc., and destroyed lots of advertising posters.

It is sad that nothing much else is happening, but as you know Swiss people are rich and that's one main reason that they're so apathetic.

Well, onto bands, zines and labels:

Zurich: The only protest band here is the one I play in, EARTH CITIZENS. We have released a 7" EP called *No God No Leaders No State No Religion* (with 6 songs, lyrics translated in English, German, French and Spanish) and a cassette LP called *To A Nation Of Party Lovers* (16 songs, booklet--in your language'

When we play a gig we distribute our lyric sheets, thought-provoking flyers and we smash a CD per gig, cos we fucking hate CD's, due to the involvement of the big multinational bastards EMI. Some band members are involved with Resistance Productions, which is a record & tape label, and includes the Anti-CD Distro, plus we start to publish a new (we did *Alternative* from '88 to early '91) zine in December called *No Sanctuary*, which will be again in English, but this time it'll be out monthly. A very good zine was published by Marianne & Carsten, it was called *Silent Majority*, then they did an anti-sexist zine called *Lib* and now they've started a new zine called *Atticus*. They've also started a record label (Mugglewump) with a split live 7" that will be a benefit for the A.L.F. They're also involved with the *Hardcore Hour* on local radio LORA. I haven't heard this airplay yet, but I guess it's better than the former airplay under the same name (which was only about music).

Zofingen: I think this is a small village (or small city), I really don't know. The only thing I know is that JENSEITS DER ORDNUNG (OUT OF ANY ORDER) come from there, they released a great record (LP) with the same title, on their own label, Recycling Records.

Biel: Not much activity in this bi-lingual (French & Swiss-German) city. VIKTOR'S HOFNARREN are a good band, playing old styled punk with cool lyrics. A demo should be out soon, and maybe a split 7" with DEKADENT. Annette, their singer organizes gigs under the name of Punk Bourgeoise.

Luzern: DEKADENT is the only active band there. They'll soon release a split 7" with EARTH CITIZENS on their newly formed Romp Productions label (this will come with a fold out sleeve and a booklet in 4 languages). They also play good music, their lyrics are in German and they played out live way too infrequently. Band members also do *Romp*-the zine and organize gigs in Luzern.

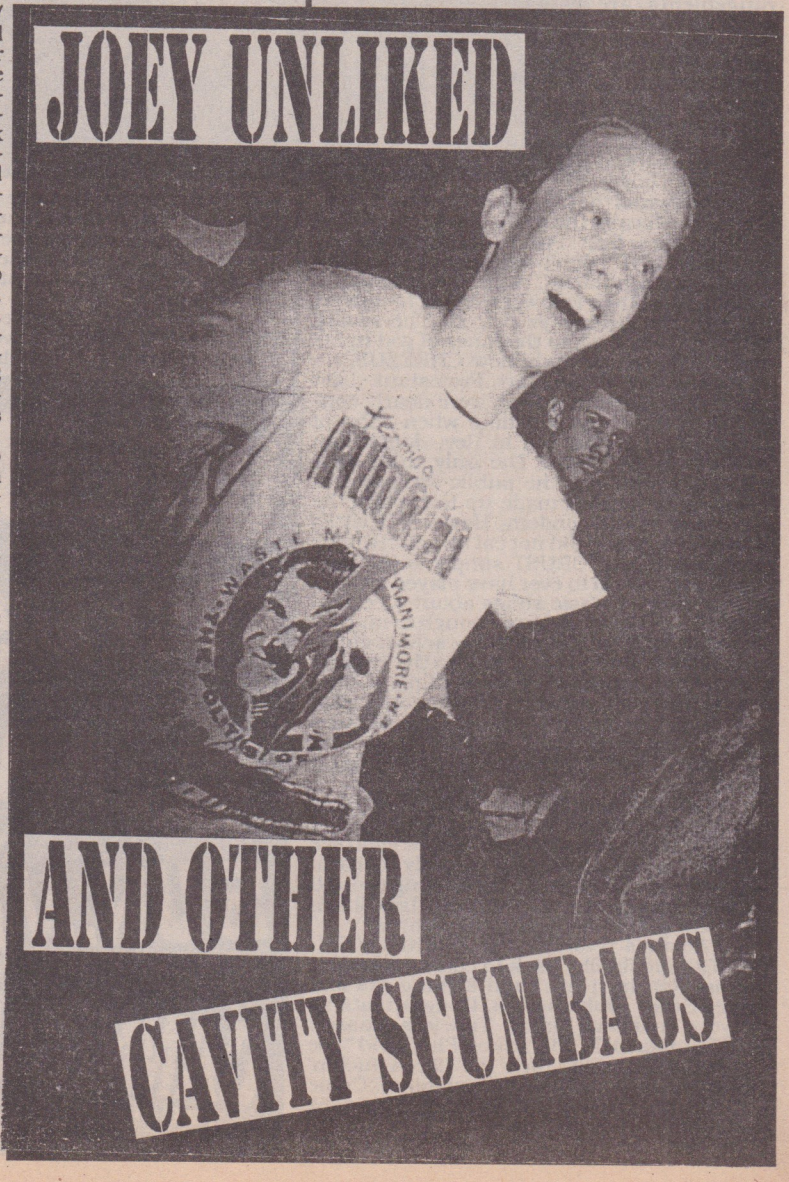
Stans: Two members out of the most known Swiss band PROFAX do a zine *Ubu Roi* (previously called *Rebound*) and the No Name distro. PROFAX themselves, include Marianne of *Atticus* zine, so you can see it's a very active band. They released an EP last year ('90), and I think it's sold out. Their new EP should be out soon (selfproduced) and called *CH 91* (which means Switzerland '91, this year was Switzerland's 700th birthday), which should come with a zine, including interviews with other active people out off the Swiss scene, plus articles, thoughts by the band members. Watch out for that.

As said this report only includes the 'real underground', if I'd write about the 'only in it for music/ money' people/ bands this would take up another 4-6 pages. The addresses; Resistance Productions/ PO Box 426/ 8026 Zurich/ Switzerland (incl. Earth Citizens, Anti CD-Distro, Earth-Gigs (only anarcho-bands'), No Sanctuary Zine, rec. & tape lab)... Marianne Hofstetter/ Dietlikerstr. 64/ 8302 Kloten/ Switzerland (Atticus zine, Profax, Mugglewump Rec)... Carsten Nebel/ Roswiesenstr.13/ 8309 Birchwil/ Switzerland (Atticus, Mugglewump, HC Hour)... Dee Dee Gallhammer/PO Box 275/ 8037 Zurich/ Switzerland. (Jaywalker, Aural Exciter)... Ueli Schill/ Sentimattstr. 6/ 6003 Luzern/ Switzerland (Romp zine & gigs, Dekadent)... Romp (Record store)/Denkmalstr. 19/ 6006 Luzern/Switzerland)... Pascal Claude/ Steinersmatt 113/ 6370 Stans/ Switzerland (Profax, Ubu Roi, No Name)... Subway Corner/ PO Box 264/ 2502 Biel/ Switzerland... Recycling Records/ PO Box 549/ 4800 Zofingen/ Switzerland.(Jenseits Der Ordnung)

Urgh, above I forgot to mention JAYWALKER (from Aarau) who have released 2 LP's so far, they toured Europe twice. Their records are on their own label and the band has existed for at least 5 years now (some drastic line-up changes, of course).

EARTH CITIZENS cassette LP available in the USA from either; Burning Bush Distro/ 3774 N. Amblewood/ Lima,OH 45806, USA or Sinbad Stelzer/ 3308 Goddard/ Toledo, OH 43606, USA.

All hail the Cavity, the only place in Austin where Ed Gein and Emilio Cubiero would be proud to show their faces.The Cavity, at 615 Red River, is Austin's only true alternative since long lasting Cannibal will either be shut down or turned into a sports



bar by the time you read this. Goodbye and good riddance to that little shithole. Hopefully the Cavity will be able to grab all the roadshows. Attention all freaks: don't be the only one in a 30 mile radius not there!!!

So far the Cavity has hosted Austin's varied local bands. Now that the club is up and coming, the roadshows will be booked. Give Staryn a ring at (512) 472-4757. He's a cool guy and will help you out. ATTENTION- book your own fuckin' tour! OKAY. Remember this is a real club. Not for the timid. I'm not positive, but sleeping arrangements are available.

Some of the bands that have been preaching their punk rawk gospel are CRUST and CHEEZUS. Best when booked for the same show, known as the Church of Cheezus Crust. Ton-of-fun awaits the meek disciples. CHEEZUS classics like "Put your finger on my sphincter" and "I don't want to go to the Pink Floyd laser light show", while CRUST taunts the band and their followers, trying to convert them to the true ways of god. The rivalry actually dates back to the times of god in his early days. As it stands now CHEEZUS are Catholics and CRUST are Protestant. Last show all of Cheezus's flock were nearly converted to the Crust kinsdom when John of Crust found a Condom in Rev. Jonnathan Toubins priest outfit. The only thing that saved Cheezus was the public apology and extravagant lie they made up to explain the possesion of the condom. However, CHEEZUS held true and did not eat any of CRUST's devil food cakes. CRUST simply is the best band in the world to ever have played electric door springs. Classic songs about a certain band in Seattle, feces hard enough to murder someone with, and elementary school childrens plate lunches overflow onto the congregation and leave everyone feelling a little sticky. You can count on free handouts from this band, like condoms (although sometimes they are already used), corney dogs and Metamucil fiber cookies. Good music, good show.

PORK drained their fat onto a few lucky onlookers in November. My only advice to these girls are: Play often enough so I can see you, but never enough to actually learn to play your instruments." Great sarage sound played sloppily enough to make the Gibson Brothers sound like technical wizards.

Austin's favorites, the POCKET FISHERMEN, are finally back in commision after bassist Ron hurt his hand kicking ass and singer Brant broke his les. Congratulations on your marriage Brant. Timeless classics like "Teen Rachel", "Big Ass on Fire", and "The Leader is Burning" rock me like a fuckin' hurricane as does their new material. Come out and see these guys before K-Tel makes them into cock rock heroes.

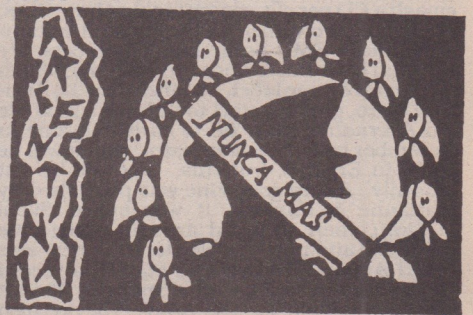
JESUS CHRIST SUPERFLY, Austin's superband (containing legends from previous bands), probably have enough original material for an entire set, but their choice of covers are outstanding. This is the band that would be nice enough to play at your grandma's birthday party.

Even though Flipside gave STUMPWATER the worst review I've ever read, they have a loyal following for their slippery noise.

STRETFORD is a great up and coming band that still isn't tired of the great punk of '77 sound. Singer Carl also puts out an interesting fanzine with info on late 70's bands and reviews on new bands, shows, records etc.

The BROTHERS CUP is a rap band that just recently moved to Austin and have been getting plenty of shows. I'm not a fan of rap, but these guys are the best wiffle-ball players this side of the Mississippi. They are currently ruling our wiffle-ball legue with 6 wins and only 1 loss.

Sure, there are bands I've left out. It could be because I forgot, or I don't like them. I'm not really sure. So all you in Austin's punk kingdom come and check out the Cavity, you won't be dissapointed. If you're not satisfied with this report, get off your fucking ass and write your own!! Untill next time.
Mike/ 304 E. 33rd St. #9/ Austin Texas 78705



Hi, here comes the the report from the farest southeast country in the world, and as always, with too much time since the last.

First of all, I congradulate Tim and the crew for the 100th issue. I've been reading the zine since issue #22 and writing reports now and then, with the main reasons for my delay being the really fucking bad mail service in Argentina. They send letters and bring mail home when they please; there is no security and you have no legal right to complain. You

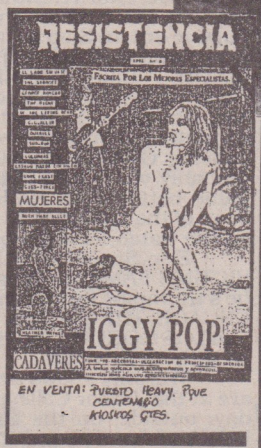
pay the postage and who knows whatever may happen with the correspondence.

This time I feel like telling you what it is like to trying to live against the mainstream society in Argentina. I've been in the underground and punk curcuit in Buenos Aires for nearly 10 years now, playing in punk and rocknroll bands, putting out a zine (the oldest in Argentina dealing with punk and stuff), organizing shows, demos and whatever I felt had to be done. And of course, putting my money where my mouth was. I don't regret doing it, but here I am, year 1991 and I don't even have my own equipment for the bass, and worst all, my old typewriter has died and I cannot afford to buy a new one.

The shitty thing here is that an independent or underground scene does not exist because the economic or technical means of keeping a scene going are owned by non-scene people. During all these years I haven't met a single person with ideas for change with money. The problem is that there has not been anyone to sponsor any attempts to change.

There have been big efforts made in creating an alternative scene and punx have been the ones who have pushed the hardest. The plans were to try and make it work, a parallel circuit, but as I told you efforts have failed and the underground scene has been used by bands and managers as a stepping stone towards show biz.

In addition to this people do not support the bands or zines or any social events. I've always thought that the interaction of these things was the force which generated the movement but people don't go to concerts and if they do they don't want to pay the price for cheap tickets. The bands never get enough to get good equipment and they have to be in charge of everything so they never get the chance to organize things better. The same thing happens with zines, only a few people buy them (usually those who get zines free anyway). Because of this the small amount of money that there is in this circuit does not move around. Nothing happens. I'm not a material person, but there is no fucking way of getting the means to build a scene without money. I guess this is the same everywhere but you know how third world countries have been abused. At this very moment President Menem is a puppet of the United States and the economy is directly run by the US government. They say that the new economic model is successful because inflation has stopped (there was 200% monthly inflation, yes that is true) but it has all been achieved by smashing the heads of workers. It's the typical nowadays situation in Latin America. The rich have more money day by day and the poor get poorer. On November 11, American marines are arriving in an Argentine city, Mar del Plata. They are in the UNITAS operation, visiting Latin America. Marines used to stop in Rio de Janeiro (Brazil) to have a rest but this year they have decided not to stop there because of the high percentage of Brazilians with AIDS. The US government gave orders to stop in Argentina because they think it is safer and about 10,000 marines will rest in amenities prepared for them. They have selected 700 sex workers in order to please the military personnel.



This has become a political issue and there has been a public outcry against it. Now it can be understood what President Menem meant when he said that the Argentine relationship with the USA was going to be closer. This is a country of endless craziness, the military assassinations (30,000 missing persons from 1976-83) have finally been giving amnesty by fucker Menem, cholera (a disease of the poor) is spreading rapidly now that summer is near, imprisoned people with AIDS are chained to their hospital beds, the government imports clothes that Americans have thrown in their trash cans and at this very moment they're signing a contract to import French human shit (to improve the soil)! There are also lots of contamination problems on the Atlantic coast. 100's of dead fish and some dead whales lie on the dirty beaches.

BANDS: The panorama is quiet and boring, an endless story. There's no money, no equipment and no place to practice. You cannot rent places to organize shows 'cause they're too expensive and the same goes for the soundmen. Everything is a big effort and putting on a show is an impossible mission. There's a small circuit of pubs, small places where you can get a date for a show but you have to give money in advance to the owner of the venue ($500 USA) and sell tickets too. If you're in a band you want to play and maybe you'll have to accept these deals. Instead of getting together and putting on shows, most bands are pretty isolated.

LOS VIOLADORES: is the most popular and old band coming from punk. They've just recorded their 6th LP live and played three shows with The Ramones (April 91).

DIVIDIDOS: They've got an LP and consist of members of a very legendary local band. They play hard and with lots of fuzz.

CASSANOVAS: is a rockabilly band that has been playing around for years. They've got two records.

CADAVERS: They used to be an HC band (86). Marcelo Poca Vida, an old-school punk, is now the singer. This band has a lot of problems trying to find places to play and this is because of their well known fondness of drinking, not to mention their shows are very chaotic and lustful. They play in a killer rock vein. The Cadavers are people with guts who have never lost the spirit.

EL LADO SALVAJE: This is the other band with an extream sound. They play cow punk hard and fast.

MASSACRE PALESTINA: The only underground band that doesn't have problems finding places to play. They've got a lot of fans and their shows are great fun. Their personal music and look are very "American." Their new singer (and former guitarist) have changed the aesthetic of the band making it even more interesting.

TODOS TUS MUERTOS: used to be a punk band. They had stopped but began playing again a la Bad Brains with a black singer included. They were a supporting band of RATOS DE PORAO in October 91.

SIN LEX: Punk rockers and self organizers! They have put on shows with other bands and have just released an independent tape. Very good!

ATAQUE 77: They started by imitating the Ramones and have already recorded two LPs. At the moment they have been showing other influences such as SLF and the Clash.

There are also other bands which are putting on shows a lot; ESTADO MAYOR CONJUNTO, RESTOS FOSILES, RIP, IDS, 2 MINUTOS, VENGANZA, DISTORSION LOQUERO (from Mar del Plata).

FANZINES: Most zines are very irregular and not very original. They are more or less the same, with some local and foreign interviews, political slogans and social protest.

There are also lots of anarchist zines which are together in an organization called "Connections of Anarchist Editors". They distribute their publications and they're doing a good job. They're trying to organize a bank of articles in order to form a catalogue with different kinds of stuff where editors may find something interesting when they wish to. At this moment there is a weekly outdoors market of fanzines on Friday in the Congress Square.

(FERIA DE FANZINES). It has been organized by some girl editors together with the Rebelion Rock magazine, and many editors gather there. There are approximately 30 different zines for sale. This is an attempt to push some action into being, you know get peopletogether, exchange ideas and hopefully make something may happen. A festival is coming soon.

ZINE ADDRESSES: *Agitacion, Hasta Morirla, La Burra* (all anarchist)/ CC 31, Suc 27/CP 1427/Buenos Aires, Argentina. *Resistencia*: Jose Marmol 1432/ CP 1255/Buenos Aires, Argentina. *Insanity Beer*: Alem 536/CP 2800/Buenos Aires, Argentina.

P.S. I love Jennifer Blowdryer, L. Livermore and of course Mykel Board and of course of course, Tim. Message for world mates. Public thanks to Ron for really caring. Helge in Germany, you never wrote back. Santi in Spain, Goran in Sweden, yes, I'm here. Charlie in Barcelona? Marcelo and Cintia in Colonia? To all of them, love from Patricia.

Not many of you may care what happens sixty miles north of San Francisco in the city of Santa Kosa, and I'm sure that the majority of you don't even know what or why Santa Rosa is. So with that in mind, hopefully I'll keep this nice and short, and hopefully you haven't flipped to the classified ads already to see if anyone has a new Bad Religion bootleg for under 200 dollars.

Kirbdog Records, run by Dan Kirby and Anandi Worden, is doing well - however, due to miscalculations on financial matters and spending too much money on coffee, Anandi has had to get a job outside of the record industry. Her new line of work - acting as an elf at the Santa Claus display in the Santa Rosa Mall. Kirbdog is planning a VICTIMS FAMILY/NUISANCE split 7" to be out sometime in Januaryish, and that's one big ish. Keeping with the usual Kirbdog tradition, it'll probably be out in, oh, July... No, just kidding. Also in the works is a double 10" compilation, out in the next year or so.

Insurrection Records, run by Paul Thomas, should have a new Detonators 7" out in January. Sales from the Detonators/Econochrist 7" are well enough to keep a shirt on Paul's back, and it looks like Insurrection will be doing more stuff.

VICTIMS FAMILY, the most innovative rockin' jazzy intense insightful thrashrad etc. band ever, just came back from Canada where they recorded a new LP. It might be out in Jan/Feb on Alternative Tentacles, yes, it's not on Mordam like their previous 3 LPs. They've been all over Europe, and I think they're headed back soon for the 3rd or 4th time! Gee, and Ralph got a cute new haircut...

NUISANCE got their LP out on Lookout and they're playing shows left and right. They didn't have 160,000 albums presold, but *Confusion Hill* is way better than that certain unnamed DC record - in fact I'm listening to it right now, it's full of songs about... well who knows what they're about, Andy refuses to print lyrics. Despite that, you can tell they're about trees and guitars and, of course, smoking pot. Lawrence Livermore, in explaining his musical tastes to me tonight, said, "I only listen to AM talk radio and Nuisance." Yeah, and Kiley cut his hair short again!

ENGAGE is putting out a DIY 7", out in February. In case you don't know about ENGAGE, they, uh, how do I describe ENGAGE? Just check them out on *Very Small World*, they're very active in promoting thought about animal and human rights, with tables of free literature at their shows. Damn nicest fellows around, too, and very insightful when it comes to the local scene. Oh, and their 7" on Kirbdog is sold out, sorry.

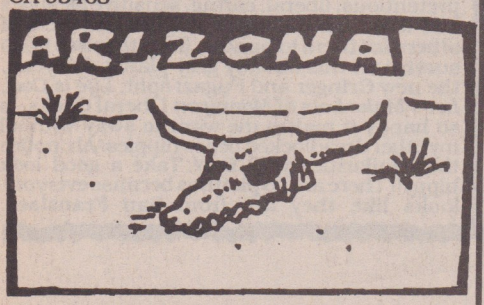
Other bands: INSANITY PUPPETS and CAPITALIST CASUALTIES have been around forever, but they rarely play. When they do, it's with industrial bands or in weird places,.. why is this? They're both great bands, and as I said, are total veterans of this scene. Anyway, IP put out a 7" on their own label and CC put one out on Slap a Ham. MASON LANE, a cool firehose/rush/zepplin band, also did the DIY 7" thing. NAILED, giving up on their old Neurosis/Ministry sound, have entered a dormant state to practice their new show consisting of Cringer covers and plenty disco dancing. GRAVEL is a "just for fun" band that probably won't be playing a lot, but with a name better than NAILED's and featuring Sean of the late great AUGUST RIVER, I'd be on the watch for a double live CD soon.

Eric Strand is a drummer. He was in VICTIMS FAMILY a long while ago, but now he's thumping out his great amazingness for ENGAGE, THE LOUIES, INSANITY PUPPETS, and LOS GORDOS. Dedication like that can't go without mention.

The only shows actually in Santa Rosa are at the Junior College in the middle of the day, outside, on the lawn. NUISANCE and ENGAGE have played there lately, also VICTIMS FAMILY. The Studio Kafe, in downtown Santa Rosa, might start doing all ages shows? We shall see. What happened to Mr. Fister Studios? For the time being, the place to be is the Phoenix Theater in Petaluma - it's a big movie theater (with the seats taken out, of course) including a balcony and everything. Tom's been doing shows there for about 2 years, and most have been great. Dude, Metallica played there last summer! But many other bands, much better bands, have graced

the Phoenix's stage too~

Zines? *Boy, Does High School Ever Suck* is my zine, it's about punks in high school. Actually it's just about anyone in high school. Sometimes it doesn't have anything to do with high school at all, but I'm on #7 and coming out with a new one monthly. I'll send you a copy, write me @ the address at the end of this. Which I guess for pete's sake should be now. So long,
Gabe Mellne/ 540 Los Altos Ct/ Santa Rosa, CA 95403



Just in case the column title of this scene report is "Arizona", you should know that it is only going to be concerned with "Southern Arizona", especially Tucson. I've never written one of these before and in fact I've only seen two from Arizona (and all they talked about was Phoenix). Anyway, I hope this turns out good. Now onto the important stuff.

The most important thing that has happened to the our scene recently is the opening of the Downtown Performance Center. It's a warehouse type building which has been converted into a really cool place to exhibit art of all types such as paintings, sculpture, performance art, and of course punk music. There are shows every Friday and Saturday (plus weekdays sometimes) and they are always all ages and reasonably priced (3-5 dollars). Some of the excellent shows I've seen there were NoMeansNo, D.I., Alice Donut, T.S.O.L. (original band members), Citizen Fish with Cringer and Jawbox, and all kinds of killer local bands. If you're interested in playing at the D.P.C., you can get in touch with them at (602)-628-1650 (if no one answers, leave a message).

My favorite Arizona band, MALIGNUS YOUTH from Sierra Vista, just released their second 7-inch called *Crisis*. Words can't describe how raging this band is, but I'll try. This new record contains 8 songs for you to play over and over and over again (like I've been doing for the last few days). Their music is very melodic, very hardcore, and at times VERY fast. They have two alternating vocalists which gives it a unique and interesting sound. You can write to them about this EP and their other, self-titled, 8 song EP at: Youth Ink Records c/o Malignus Youth/ 125 Carl Heyden Dr/ Sierra Vista, AZ 85635. You can also write to them about booking information, I'm sure they'll be interested. They'll be temporarily breaking up next fall so James can go to school but they are planning to record a 12-inch soon and tour next summer, so check them out while you can.

HEADSPACE from Bisbee plays some more of that fast as hell melodic-core that you just can't get enough of. Supposedly they're working on a demo tape which will hopefully be out soon. You can probably get info about them and their tape through the MALIGNUS YOUTH address above, since I'm pretty sure the same guy is doing the recording and they're all a bunch of good buddies anyway.

As for Tucson bands, we've got all kinds of goodies. THE AMERICAN DEATH TRIP plays some of the best good old fashioned hardfuckin'-core on the planet. They are very close to finishing work on their first demo tape which should be out by the time you read this (sorry, no address). A few months ago they got a new drummer (I think his name is Earl) and he rules! Also recently Dave from ICE-9 started playing second guitar for these guys, which makes this sound hit you twice as hard as before.

Speaking of ICE-9 (yes, Dave is still with them too), they're still doing that hardcore with a touch of funk thrown in, and they've got one hell of a bassist to funk it up good. Their demo tape has been out for about 6 months and I don't know if it's still available, but it's called *What Are You Running From?* and it has about 9 or 10 bitchin' songs (no address for them either).

FEAST UPON CACTUS THORNS has been around for something like 7 years and they're as good as ever. They play some pretty straight forward hardcore, but they also do some cool experimental shit, their so-called "Space Odyssey". They've been recording something recently and I can't wait to hear it (no address). Go get F.U.C.T.!

EARL'S FAMILY BOMBERS are punk as fuck! What more do I need to say? They play good ol' punk rock like you ain't heard since the early days of the Replacements. They got a 7-inch out called *Drunk Since Noon* and it rocks! Address for that is: Major Label Records/ PO Box 12345/ Tucson, AZ 85732. The 7-inch is great, but for the total EARL'S experience, you got to see them live.

If speedmetal is your thing then you'll want to check out DOVER TRENCH. They play somewhat typical thrash but it's way above your average "kill for Satan" band. To get their *Exhibition Of Speed* tape/CD, write to: Speedcore USA Records/ 4702 E. Broadway # 110-292/ Tucson, AZ 85711. Also check out their *Hard, Fast, Loud* demo tape if you come across it, it's good with or without milk.

Combine the Butthole Surfers and channel 97 late night fuzz, and you wind up with THE VILLAGE IDIOTS. They're a pretty new band that has some potential if they stop taking their clothes off, and start getting some more songs. Anyway they do have a pretty funny stage show and the few songs that they do have down are definitely worth checking out. Be on the lookout for a demo tape from them, it's coming soon to a supermarket near you.

2 cool straight bands are starting to make names for themselves. SOULFISH is good, energetic, straight-edge hardcore with some definite Fugazi influences. A 7-inch is on the way from Ghost Town Records (see below for address).

The other band is GROUNDWORK. They play good, energetic, straight-edge hardcore with some definite Fugazi influences. Hmm, I wonder where I've heard this kind of music before. They have a 7-inch which is already out. It's a split with SUSPENDED ANIMATION (broken up) with 2 songs-by each band. It's available from Ghost Town Records/ PO Box 36622/ Tucson, AZ 85740. By the way, in case you're interested, the singer/guitarist from SUSPENDED ANIMATION now plays guitar for GROUNDWORK and also drums for SOULFISH. Maybe that's why they all sound the same. Even if they do sound similar to each other though, it doesn't matter, because they are all good bands.

Just when you think they've finally broken up for good, Tucson's primal punksters, BLOOD SPASM, were going to be playing a gig with the infamous Dwarves. Now I found out that the Dwarves cancelled their whole tour, and that show is no more. It's been almost 2 years since I saw BLOOD SPASM and I hope I still get to see them (I was looking forward to the Dwarves too, of course). BLOOD SPASM has been around for a long time and are the creators of Tucson's unofficial punk anthem, "We Got Cactus". If you ever get a chance to check them out, do it. You won't regret it.

I haven't heard anything about COSMIC JACKHAMMER recently, except that they broke up or are going to. Too bad.

ZERO TOLERANCE TASK FORCE = "Tucson's most hated biker bar band". They have a demo tape. Enjoy it if possible.

There are plenty of other bands worth mentioning in this: MONDO GUANO, PROSTHETIC HEAD, THE RUG MONKEYS, THE FELLS, WORLD OF HURT, COSMIC BOOGIE TRIBE, and many more, but I don't know too much about them, and someone else who does, should write the next scene report (hint, hint).

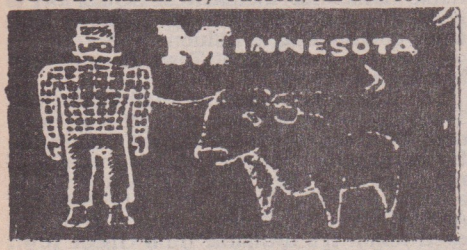
As for record stores, Toxic Shock is the best in town. They carry all kinds of underground music, clothes, zines, etc. at pretty good prices (sometimes they seem to run kind of high, but it's still better than any Sam Goody shit store). They also have a mail order system kind of like Blacklist (but not as cheap). Most of the demo tapes and records I've talked about (plus 7-inches by MONDO GUANO, and THE FELLS, and a demo tape by COSMIC BOOGIE TRIBE, and other stuff I didn't talk about) are available from them, so drop them a line at Box 43787/ Tucson, AZ 85733, and get on their mailing list.

Wrex Records used to be another great place for music, but it's going downhill (they got rid of vinyl for one thing). They still carry alternative music and are much better than

scene reports

any corporate record stores, but they're not up at the level Toxic is at.

Well that pretty much covers all the essentials about our scene here, come and check it out. Anyone who feels I made a drastic error about their band, or has some other life threatening problem, can send all kinds of hate mail to me (Dan Hoffman), at: 9860 E. Martin Dr/ Tucson, AZ 85749.



LATEST NEWS FLASH FROM MPLS. Julie bumper broke a fingernail. Jack, singer for SATAN'S SPERM POUCH, was caught eating a hamburger...from McDonald's, oh heavens. Well we ostracized him, he just refuses to listen when we tell him how to think and where to eat. I went to a hardcore show and someone bumped into me, spillin' my soda and not even saying they were sorry, then they started this big slam pit and I got a boo boo, big meanies.

HELLSPAWN and MISERY punx are so worthless, all they do is drink and have fun. Gosh, they won't even come to the Profane Existence house for all the fun and thought provoking meetings, like our new learning how to spell 'women' 100's of real nifty non-conformist ways, or how to make vegan bondage belts for the fashionable/caring/ hippy punk of the 1990's. They just don't know what they're missing!!!!

DESTROY! always gets beat in broomball, but maybe because they're anarchists they can't win, it would be against their beliefs?! Not!

My friend is gay, it's so cool, now people think I'm really open minded because I talk to him...just so long as he doesn't hit on me. Boy oh boy my cookies are soggy in my milk, but it sure would be nice if all you snivelling shit for brains would live your own miserable, pretentious, liberal, caring, sensitive lifestyles and leave the fucking thoughts and diets of others for them to handle, (how they see fit) to survive on this already grey planet. Oh yeah, the new Cringer and Fugazi split, *Life is Cool, Let's Make Lots of Money* on Liberal Geeks, is so happy it makes me want to sway with all my other dreadlocked peace hippies. Ah, notice the similarities yet? Boo! Take a good look hippy!! There are no pictures because everyone looks like they are from San Fransisco.

HELLO-

JUST LIKE IN THE REST OF THE MAGAZINE, THE STAFF-WIDE DECEMBER 8TH MEETING IS BRINGING ABOUT CHANGES IN FORMAT TO THE SCENE REPORT SECTION.

WE WANT TO LIVEN THINGS UP A BIT, AS WELL AS INCLUDE MORE INFORMATION FOR BETTER NETWORKING. WE (DEVON AND SUZANNE) WILL BE THE ONES TRYING TO MOVE THIS SECTION ONTO NEW GROUND. ONE THING WE WANT TO EMPHASIZE IS THAT WE WILL BE GETTING IN TOUCH WITH YOU FOLKS WRITING THE SCENE REPORTS, SO PLEASE INCLUDE YOUR PHONE NUMBER!

WE HAVE ALWAYS HAD COMPLAINTS THAT THE SCENE REPORT SECTION WAS THE MOST BORING PART OF THE MAGAZINE. LANCE HAD THE RIGHT IDEA WHEN HE ASKED FOR ALTERNATIVE SCENE REPORTS. LETS HEAR ABOUT THE COOL PLACES TO HANG OUT AROUND YOUR TOWN, OF LAST WEEKEND 'S PARTY (PICTURES MANDATORY), DEMOMSTRATIONS, CHEAP PLACES TO EAT AND SHOP FOR PUNK ROCK NECESSITIES (WHATEVER THEY MAY BE). PICTURES WOULD, TO BE HONEST, INCREASE THE PROBABILITY OF YOUR SCENE REPORT BEING RUN.

THE OTHER PART OF THE SCENE REPORTS SECTION WOULD, OF COURSE, BE THE INFOMATIVE PART. IT WOULD BE GREAT TO HEAR WHAT HAPPENED AT THE SHOWS YOU WENT TO AND THE PEOPLE THERE, NOT JUST ABOUT THE BAND.

WE ARE THINKING THAT SINCE THE BOOK YOUR OWN TOUR SECTION HAS BASICALLY FAILED, THAT THIS COULD BE THE WAY TO PROVIDE ALL THOSE NECESSARY CONTACTS AND BOOKING NUMBERS. BE SURE TO INCLUDE CLUB NUMBERS!

AS FAR AS GETTING THE SECTION TO BE MORE VISUALLY INTERESTING, IT IS UP TO YOU TO PUT IN THE THE EXTRA EFFORT IT IS GONNA TAKE TO GET PICTURES AND FLYERS FROM SHOWS. WE ARE ALSO LOOKING FOR ARTWORK AND OTHER GRAPHICS SUCH AS.....YOU GUESSED IT, NEW SCENE HEADERS! IF YOU WANT, YOU CAN SEND US A NEW HEADER FOR YOUR SCENE WHEN YOU SEND IN A SCENE REPORT, IT IS ABOUT TIME WE GOT SOME NEW ONES!

IF YOU PLAN ON DOING A SCENE REPORT, IF POSSIBLE, CALL SUZANNE DURING THE DAY AT (415) 648-3561, SO WE CAN SEE IF A SCENE REPORT HAS ALREADY BEEN DONE IN YOUR AREA AND IF YOU HAVE ANY QUESTIONS ON THE NEW FORMAT. THAT'S ALL FOR NOW.

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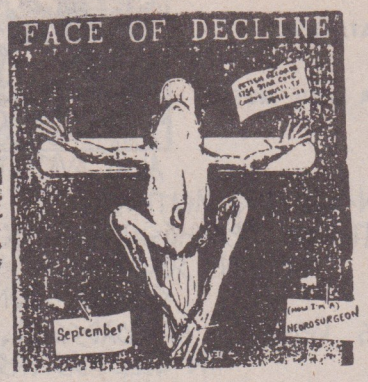

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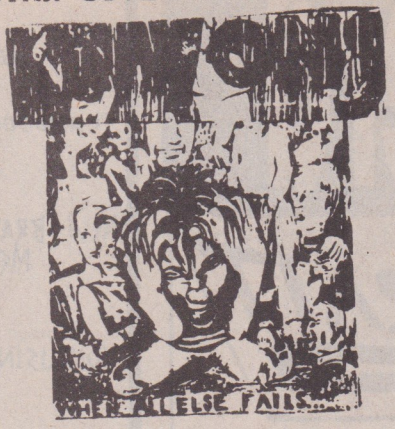

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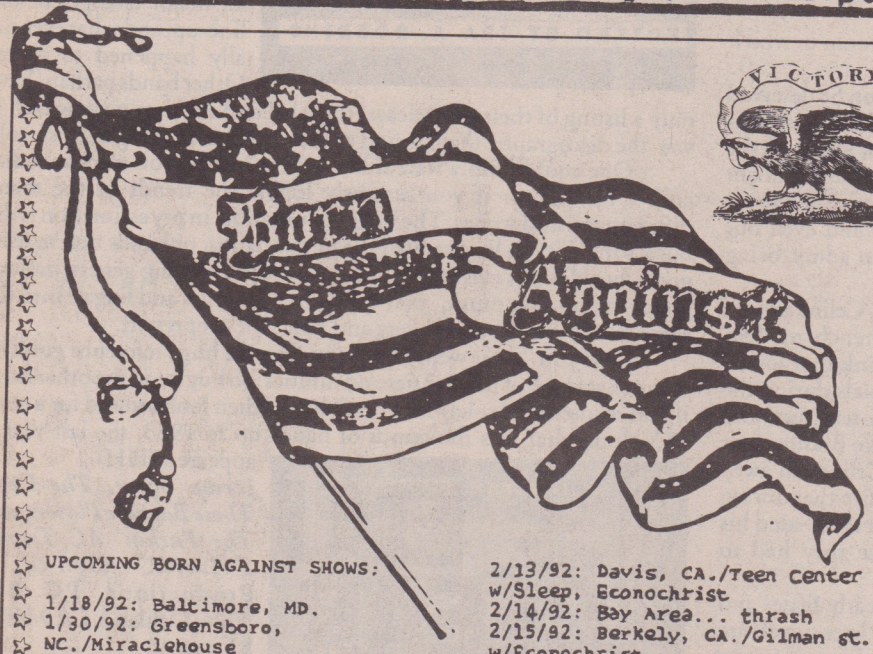

UPCOMING BORN AGAINST SHOWS:

1/18/92: Baltimore, MD.
1/30/92: Greensboro, NC./Miraclehouse
1/31/92: Birmingham, AL.
2/1/92: New Orleans, LA./RC Bridge Lounge w/ Eye Hate God
2/2/92: Dallas, TX./Common Ground w/ Voice Of Reason
2/4/92: Alburquerque, NM.
2/5/92: Phoenix, AZ.
2/6/92: San Diego, CA./a garage w/Titwrench
2/7/92: San Diego, CA. w/ Heroin, Crossed Out
2/8/92: Los Angeles w/ early Black Flag, like maybe from '82
2/9/92: Santa Barbara, CA./the Anaconda w/ Downcast
2/12/92: Oakland, CA./Your Place II
2/13/92: Davis, CA./Teen Center w/Sleep, Econochrist
2/14/92: Bay Area... thrash
2/15/92: Berkely, CA./Gilman st. w/Econochrist
2/16/92: Salt Lake City/Hate x9 warehouse w/Hate x9
2/17/92: Boulder, CO./Ballet Studio downtown
2/18/92: Lawrence, KS.? Kansas City, KS.???
2/20/92: St. Louis, MO.
2/21/92: Louisville, KY./skate park
2/22/92: Richmond, VA.

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ALL DATES SUBJECT TO CHANGE for changes or info call Adam at (201) 867-4903 until January 29, 1992

Note: The second pressings of the Rorschach "Remain Sedate" LP and the Born Against "Nine Patriotic Hymns for Children" arrived from the press-ing plant shrink wrapped. This was NOT our doing, we specifically requested no shrink wrap. Just thought you all'd like to know. Also, we really do have a sheet with our wholesale prices and terms ready for the asking. Oh yes, and LPs are now 25¢ more wholesale, but still $6 ppd through retail mailorder. One other thing: Henceforth, all overseas orders sent without correct shipping $$$ will be sent Surface mail - sorry, but we're losing too much goddamn money in nice guy mode. Send for our catalog w/ correct prices.

Oh yes, Born Against broke down and made t-shirts. They're 2-colors, 2 sided, available on grey or black, high quality large or extra large only. $8 ppd in USA, $12 ppd. in Europe, $13 ppd. for the rest of the world. Coming soon: Charred Remains 10", Dear Jesus 39, Manacled 7". Buchanan '92.

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BOOK REVIEWS

Reviewers: Harald Hartmann (HH), Paul Grivas (PG), Joe Donohoe (JD)

Louis-Ferdinand Celine, *Lettres a la N.R.F.*, (Gallimars, Paris, France), 617 pages.

If you're familiar with French modern literature you may have heard of Louis Ferdinand Destouches, better known as Louis-Ferdinand Celine. Celine being his grandma's name he took as a pseudonym in his beginning in order to remain anonymous. But how could one our literary geniuses, the greatest French novelist & stylist of the 20th Century (along with Marcel Proust), remain anonymous?

Thirty years ago Celine died, putting an end thus to an eventful and sour existence, mostly due to the wounds he got from the First World War but also from some of his writings. Yes indeed, problems began when he started to write some awful anti-semitic lampoons during the late thirties. By the time Celine was already famous for two awesome novels: "Death By Credit" (1936) and his first one, the instant classic "Journey to the End of the Night" (1932); novel about which he later said:

"With this book I knocked down the door of the room in which modern literature was locked in at the time."

By doing so, Celine immediately got the recognition he deserved and his influence, especially among North American writers, is incomparable and still very active; Henry Miller owes him a lot just as all the novelists/poets from the Beat Generation (Allen Ginsberg and William Burroughs visited him in his dog-protected suburban house of Meudon, a few months before his death). Bukowski, Selby and even our worldwide famous punk rock star Henry Rollins often admit being Celine admirers.

So why the anti-semite lampoons??? By doing this, Celine carried out what may be one of the biggest paradoxes of French modern literature: How can the author of such masterpieces sink that low??? The same problematic goes for many French intellectuals during the Second World War, many of them showed their anti-semitism and collaborated with the Nazis. In 1944, some of them, like Brasillach or Drieu La Rochelle, had to pay with their lives for it. Celine ran away and stayed for about seven years in Denmark. Let's notice that during the Nazi occupation, he was not a "collaborator," the Nazis hated his nihilism and for them he represented the decadence they had to destroy.

He was allowed to come back to France in the early fifties and continued to write novels till his death in 1961. Those later novels are not as good in my opinion, as the first two, but they still deserve interest for their originality and the very stylistic way they are written.

If I'm telling you all this it's because Gallimard (France's biggest publisher) just published the correspondence between them and Celine, in a period which goes from 1932 to 1961. Needless to say, this is a THICK book. 750 letters which reflect quite well Celine's ambiguous personality and shows the strange love/hate relationship he had with his publishers: insults, complaints, anger, compromises, money demands, reconciliations, disagreements, misunderstandings and so on, and yep, you guessed it, most of the time Celine moans and all the nihilism and the pessimism, all the sarcastic remarks and the wickedness which made Celine famous are present here. Just as in his novels, his writing style is so uncommon, so originally slangy that I really do appreciate the publication of these letters, even if I have always thought that this kind of posthumous books represent a too easy and a too cheap way for publishers to make big bucks. (I mean, all these letters, interviewed, note books, unfinished novels, a.s.o.). This book will, without doubt, be translated into English so you all out there will be able to check it out. Meanwhile, try and get some of his work. Believe me, you won't be disappointed (especially if you read the first one!) READ Celine, please. (PG)

***Fourth Edition of the Trouser Press Record Guide*, edited by Ira A. Robbins, (Collier Books 1991, 763pgs) $18.95**

If I was a DJ at a college radio station, this is the book I would have next to my turntable and microphone. Listed in alphabetical order are thousands of predominately American and English bands since 1976 that play a wide gambit of so-called alternative music that MRR readers could find a bit too mainstream.

Some bands have a page or two written about them (Bowie, Talking Heads, etc...), where they came from, their influences, major changes in the line-up, and what eventually happened to them. Other bands perhaps have only a listing of their one release, the label and the date it came out. It was the discography that I found as the most useful thing in this book.

One could simply state this is a great book if you work in radio, collect records, or if you seriously follow the trends of the many different musical scenes. The biggest limitation in my estimation is the book's inability to list many of the newer bands, or bands that may be good, but did not exist for long; or worst yet making generalizations about "alternative music" that would fit Madonna and Fugazi into the same mold as rock and rollers and what they represent.

So if you have twenty bucks and need a huge reference guide to the rock and roll of the eighties and ninities, go buy it, on the other hand if you're interested solely into punk bands then look around for a copy of Volume that lists thousands of bands up to 1983, the last year it appeared.(HH)

Jerme Spew, *The Cops, Those Bagpipe Players, and The Fuckin' AC Transit Drivers*!! (Syn-thetic Productions, PO Box 3506, Oakland, CA 94609) 81 pgs

CAUTION: between the orange covers of *The Cops* is the mind of a very angry young man who would as soon throw dog shit in your face as let you talk to him. I don't know if Jerme Spew is as angry as his literary persona is or what but this book definately made me glad I was not him. Anger by nature is not

BOOK REVIEWS

bad, it's what fueled many of the more righteous aspects of the sixties as well as punk and almost any art worth paying any attention to has some rage in it but there is a point where it can become redundant and loose its energy. This happened for me while wondering in this bit of caffeine bitter text. While I don't doubt that many of the author's sentiments are real and that many people feel this way also (I have, at times, stretching up to a year) I got tired of listening to how people avoid him on the street and how hateful he is to himself, especially since the writing wasn't that great. *Cops* is not completely devoid of merit though. Some of the angry snapshots of daily internal and external life in Napa, Phoenix and in between show that Spew does pay attention, that maybe he has some compassion, in his own suffering, for the suffering of others and maybe much of his frustration and self destructive urges perhaps come from his inability to convey this to the rest of us troubled sapiens. I got the impression that Charles Bukowski is Spew's hero which leads me to believe there might be some hope for him (even if Jerme doesn't believe this himself). Bukowski, through a hard life of pain and existential adventure, became an eloquent master of photo-surreal understatement. If he hangs on the same thing could happen to Jerme Spew. (JD)

Steve Merrit, Jerme Spew, Anna Joy, David McCord et al., *Tales to Tell at Church*. (Synthetic Productions, PO Box 3506, Oakland, CA 94609) 111 pgs

These are tales to tell in church if you want to get excommunicated, which would actually put you in sort of good company. Jerme Spew, as editor, accompanied by various punk writers, got this put together as kind of a sampler of the literary equivalent of caffeine rock and violence. Same weaknesses as found in Spew's independent writing but some good stuff too. I like Bucky Sinister's contributions and Spew's "simple answer" entry has got some guts. (JD)

Skip, *NOCTURNE*, (Synthetic Productions, PO Box 3506, Oakland, CA 94609) 33pgs

When I looked at the content of this booklet I thought "Oh no Poetry!" but was told that this stuff was good. To my happy surprise I was not told so in error. These poems are really good. I don't dislike poetry when it's good but unfortunately a lot of poems aren't because people don't read really good poems, they just write bad ones. I believe Skip must read a lot of good poetry. There is a quiet minimalism underlined by very lush imagery in these pages. Following the advice of Dizzy Gillespie, who said that the better a player he became the more he learned to leave out, Skip avoids tortured monologues and leaves instead the essense of the emotion and sensual reality intact through a simple use of the language. I felt like I was listening to a desert shaman informed by suburban dream quests and lonely neon. I'm going to keep this. (JD)

MOVIE REVIEWS

By Harald Hartmann

MRR is attempting to make some changes that will hopefully make the mag more interesting, to not stagnate. Besides some new people doing book and movie reviews, MRR would like you the reader or anyone else interested, to send in contributions no matter how insignificant they may seem. If you have read a book, or seen a movie/video that has had limited distribution, or feel that you have some insight into something we have all seen or read, then write it down and send it to MRR in care of Book/Movie Reviews. Thanks, Harald.

JFK, Oliver's Stone's new movie that opened over this past holiday season is quickly becoming a political event in itself. That's right, because millions of Americans will see this film in their local theater and leave not knowing whether President Kennedy was murdered by a lone crazed gunman, Lee Harvey Oswald (the official version), or by a group of conspirators.

There were many different groups of people opposed to Kennedy, from white southern racists who hated his active support for the civil rights movement and anti-Castro Cubans who felt betrayed by Kennedy for not giving them air support in their failed Bay of Pigs invasion of Cuba, to large Industrialists in the arms industry who may have felt Kennedy was going to deny them the opportunity to earn big profits with a war in Vietman. Simply put, there were many people in the US during Kennedy's term that could easily have wished him dead, and the movie makes that point clear. In fact, it is the premise from which JFK begins.

Oliver Stone's script is based on the investigation by Jim Garrison, the New Orleans District Attorney, into a Clay Shaw, a businessman with connections to both right-wing Cubans and Lee Harvey Oswald. In this inquiry, Garrison discovers that there are many contradictions between what is being touted as officially occurring (the Warren Report), and the real evidence. One small example is Mr. Shaw saying he had never met Oswald, but a stripper in a nightclub (among others) testified that she had seen Oswald at the club with Shaw. Concidentally, this is the same club frequented by Jack Ruby (a mafia bagman) who later assassinated Oswald while he was being taken from the Dallas courthouse only two days after Kennedy's death.

The evidence presented to the movie goer becomes more involved, so much so that we are even shown a most shocking videotape of Kennedy's head actually being blown away, a tape never before seen in public. That with actual photos of the autopsy makes the movie worth the price of admission alone. Also noteworthy are the cinematographic techniques, such as the blending of real archive footage (like the Zapruder film) with recreations and behind-the-scenes glimpses of what might really have been going on that corresponded to various dialogues in the movie.

As this three hour movie works its way through these dramatic real life events and we are presented with this new evidence, it becomes clear that the Kennedy assassination is a critical moment in US history...that America, by eliminating its progressive political leaders (Martin Luther King, Robert Kennedy, Malcolm X), has become controlled by politicians and military men whose only solution to any problem becomes the motto "might makes right". In fact, the movie culminates in the word "coup d'etat,"..."Kennedy's assassination was a coup d'etat". And as Jim Garrison (Kevin Costner) makes his final summation at the film's end in the Clay Shaw trial, Costner actually looks for a brief moment into the camera and warns us that America is being subverted by a right-wing military-industrial complex, and that we the people are being deined the truth about the actual direction our government has taken.

And so this movie becomes a political event in itself for it causes the audience to open their eyes and question the blind obedience it is daily being forced fed by its own government and mass media (which is also strongly indicted in this film for closing its eyes, and which may account for the extreme measures taken to discredit this film, such as the recent cover of *Newsweek*).

If Kennedy's assassination was a conspiratoral plot by other Americans, the obviously democracy no longer exists, in that the US changed political direction not through the electoral process but by people who used cold-blooded murder to achieve an end that has given us a history of war...from Vietnam through Central America to the horrendous fireworks one year ago over the city of Bagdad.

Where will all this lead? To the fact that the "most stable country in the world" really is not stable. But the movie JFK will not by itself change any of this; that will be left up to the American people themselves. Any hope there? With the re-election of a George Bush, former head of the CIA, no way! See this movie, and think for yourself.

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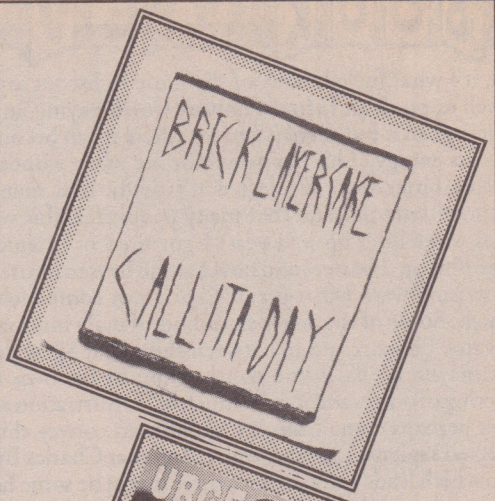

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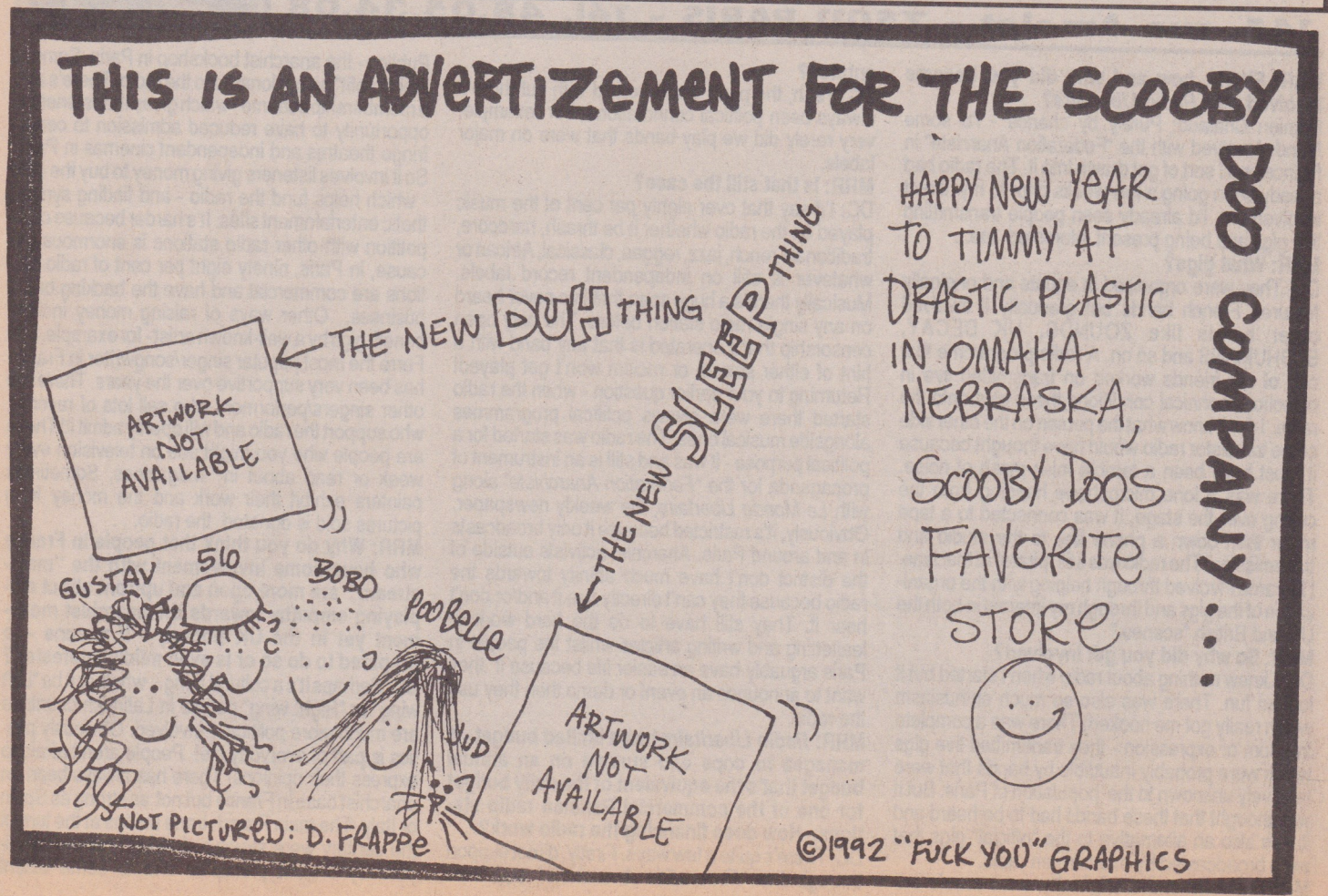

RADIO ARTICLES

The radio's beginnings stem back to September, 1981 in the basement of a building in Montmatre, North Paris. A small group of anarchists obtained some dodgy second-hand equipment and commenced broadcasting... "The first programmes were done around a garden table, the phone was in the sink... everything was held together by bits of string."

Throughout its ten year history ***Radio Libertaire*** *has been at loggerheads with the French authorities. In 1982 the so-called socialist government embarked upon a restructuring programme of the country's radio frequencies but refused to allocate one to Radio Libertaire. There was condemnation... much protesting, petitioning, lobbying and worldwide support finally forced thru government to reverse its original decision and officialize Radio Libertalre on February 1st 1983. But transmissions were jammed by government transmitters - the radio was still viewed "unacceptable" by the state and this was confirmed on Sunday 28th August 1983 when the police raided the* ***Radio Libertaire*** *studios and completely trashed the premises! A mass demonstration and a series of benefit gigs helped ensure that the radio re-started broadcasting from re-equipped studios and seven months later* ***Radio Libertaire*** *finally acquired a "real" studio... In 1987* ***Radio Libertaire*** *received "authorization" - sic. - from the then coalition government to use 89.4 FM as it's frequency... . Andy Chapman interviewed Damien Chalaud "UK contact" for* ***Radio Libertaire*** *in the back yard of a house in South West London.*

MRR: Firstly, how and why did you become involved with *Radio Libertaire*?

Damien Chalaud: Purely by chance - I'd some friends involved with the "Federation Anarciste" in France and I sort of got drawn into it. The radio had already been going a few weeks prior to my direct involvement. I'd already seen people transmitting live gigs and being present interested me...

MRR: What gigs?

DC: They were organized in squats and originally featured French bands but gradually it involved other bands like ZOUNDS, UK DECAY, SUBHUMANS and so on. A radio programme that one of my friends worked on transmitted live in diabolical technical conditions these gigs onto the radio. I don't know what the person on the other side of the transistor radio would have thought because it must have been a terrible mish-mash of noise. There was a lone microphone hanging from the ceiling over the stage, it was connected to a tape mixer then down a phone line to the studio and transmission! The radio was still "pirate" at that time. I became involved through helping with the organization of the gigs and through my interest in both the US and British "scenes."

MRR: So why did you get involved?

DC: I knew nothing about radio when I started but it looked fun. There was also so much enthusiasm which really got me hooked! There was a complete freedom of expression - they transmitted live gigs which were probably inaudible by bands that were relatively unknown to the population of Paris. But it was thought that these bands had to be heard and it was also an alternative to the "official" gigs that were broadcasted by mainstream radio.

MRR: Was the radio originally more music orientated?

DC: Yeah, the part I was involved with but there's always been political connotations. For example, very rarely did we play bands that were on major labels.

MRR: Is that still the case?

DC: I'd say that over eighty per cent of the music played on the radio whether it be thrash, hardcore, traditional French, jazz, reggae, classical, African or whatever is still on independent record labels. Musically there's a huge span that I've never heard on any single radio station before. The only open censorship that's operated is that any band with a hint of either sexism or racism won't get played! Returning to your earlier question - when the radio started there were always political programmes alongside musical ones. The radio was started for a political purpose - it was and still is an instrument of propaganda for the "*Federation Anarchiste*" along with *Le Monde Libertaire*, the weekly newspaper. Obviously, it's restricted because it only broadcasts in and around Paris. Anarchist activists outside of the district don't have much affinity towards the radio because they can't directly use it and/or don't hear it. They still have to do the hard work of leafletting and writing articles whilst the people in Paris arguably have an easier life because if they want to announce an event or demo then they use the radio.

MRR: *Radio Liberltaire* has a limited budget - it manages to cope and survive on an annual budget that's the equivalent of the daily budget for one of the commercial Parisian radio stations. How does financing the radio work?

DC: There's quite a few ways. Firstly, direct support through the "*Federation Anarchiste*" and from Publico - the anarchist bookshop in Paris. Some of their "profit" being donated to the radio. There's also a membership scheme - which gives the listener the opportunity to have reduced admission to certain fringe theatres and independent cinemas in Paris. So it involves listeners giving money to buy the card - which helps fund the radio - and finding sympathetic entertainment sites. It's harder because competition with other radio stations is enormous because, in Paris, ninety eight per cent of radio stations are commercial and have the backing of big business. Other ways of raising money include benefit gigs by a well-known artist - for example. Leo Ferre the most popular singer/songwriter in France has been very supportive over the years. There are other singers/performers who sell lots of records, who support the radio and will openly admit it! These are people who you might see on television every week or read about in magazines. Sometimes painters exhibit their work and the money from pictures sold is donated the radio. . .

MRR: Why do you think that people in France who have some involvement with the "mainstream" are more open and upfront about displaying empathy towards the anarchist movement yet in the UK nobody - if anyone - is prepared to do so or is even mildly interested?

DC: Perhaps it's a cultural thing... whether it be "Left wing" or "Right wing" people in Latin-ish countries are much more politically involved. Obviously politics is part of everyday life! People aren't afraid to express their opinions! There has always been an anarchist base in France but not as strong as Spain or Italy. The main French trade unions at the turn of the century were structured along anarcho-syndicalist/syndicalist principles and to some extent

that's permeated throughout society. Obviously in France - like anywhere else - many people either detest or know very little about anarchism but politics - whatever opinion you hold - is generally more accepted and people appear to have stronger feelings about issues than here . In mainland Europe, artistic movements have very often had a strong affinity with radicalism. For example, anarchism, free thinkers or communism - whether it be the Surrealists, the Dadaists or the Situationists. These movements weren't "art for art's" sake, they carried strong principles and goals. In Britain people seem more reserved. It's viewed bad to question the establishment. As soon as you make waves then accusing fingers are pointed...

MRR: "The grass is always greener on the other side of the fence?" The anarchist movement in France and on the continent generally seems more co-ordinated when compared to this country?

DC: Yeah, definitely. But there are still strong and differing strands throughout the movement. The only semblance of structure in Britain is Class War. If you're going to try and propagate ideas in this society then obviously you've got to be structured. There must be some form to organization . . .

MRR: Without authority...

CD: Obviously, and without coercion. But action has to be backed by sound political theory!

MRR: What forms of media - apart from the radio and newspaper - does the *"Federation Anarchiste"* use?

CD: There's been talk for the past few years of starting another radio station outside Paris - perhaps Toulon or Rouen, who knows? Both these towns have a strong and active core of militant anarchists. But it's a case of finding enough people dedicated to doing the radio for whatever number of hours and days throughout the year. There's other plans mooted but it's a question of money. Anyway some regional anarchist groups already liaise with Community Radio through out France and produce programmes...

MRR: That's obviously very healthy and non-restrictive because people are working with others who are like-minded but not necessarily anarchists. . .

CD: With *Radio Liberaire* there are contributors invited to do programmes - they might not be anarchists but they may be concerned about related issues such as human rights or anti-nuclear power. But they're involved with a struggle on a daily basis and are prepared to share information and their particular knowledge. That brings an added flavour to the programmes. The radio has a diverse scheduling - whether it be music or speech based.

MRR: So is there a regular news programme?

CD: It has news magazines on a weekly basis and has news reports everyday, but they're not bulletins as such but more of a comment. The radio doesn't subscribe to a press agency, it picks and chooses from various reports but there's no journalist directly involved. Only three people receive a living weekly wage and they're sound engineers...

MRR: Since its formation, *Radio Libertaire* has received a large amount of harassment courtesy of the authorities - for instance it's been busted, then made legal, then banned again, and now it's tolerated by the state. To what degree has the radio compromised to allow broadcasting continue?

CD: It was either compromising to certain legal aspects by having a transmitter that didn't go beyond a certain power and having to pay a fee every year for the transmitter or being constantly raided. Basically the funds aren't there! Therefore, it was a choice of continuing on a "pirate" basis and maybe eventually stopping functioning altogether and bankrupting the newspaper and the library in the process! So there's a compromise on one level but NOT with what's said over the airwaves!!!

MRR: What's been accomplished by *Radio Libertaire* over the last decade?

CD: That varies. It's given people - who probably wouldn't have had - the opportunity to be involved with the media - whether it be producing a radio programme or giving writers, poets, muscians and individuals a voice. Any band with a strong political lyrical input is encouraged! There are a lot of people who now have a platform from which they can criticize and question what they see everyday and it's a tool to vent anger and frustration. For example there's a programme devoted to prisoners which worked so well that during the mid-eighties the prison authorities started to confiscate transistor radios in Parisian prisons! The radio has also given access for politlcal refugees from around the world - especially South America, North Africa and China - to keep in contact and to provide information for their communties in Paris. It's a good means of communication, expression, and a melting pot for exchanging ideas. There's still irregular threats to the radio from the government - during the Gulf War some people on the radio called for troops to desert as a protest against war. This is a "grave" offence under French law and could have been an ideal opportunity for the government to pin down and persecute the radio. It does seem that kind of reactlonary attitude from the government has died out but they still tend to go for the less obvious "problems" and generally without much subtlety!

MRR: Final comments?

DC: Yeah. On a more practlcal and personal level our various music oriented programmes, such as "Traffic", have regularly suffered a lack of support from both the US and British bands, especially when compared with the somewhat encouraging response the radio receives from other countries! It's particularly disappointing when you know that some of these bands strive towards similar political and social structures as ourselves. Added to the fact that it's not a one way process because *Radio Libertaire* isn't a consumer of products - it's one of the few mediums that remains open to both new and challenging ideas and experiments. It's ready to support and promote - with its limited means - creative and incisive projects. The cooperation of independent and open minded people/groups is vital if any form of independence is to survive in our greed-ridden capitalist societies. This cooperation needs to be pursued at every level - including a musical one! Exchange, communicate or otherwise face isolation and become prey for the big money spinners of this world...unless money is your kind of thing!

*Today over one hundred and twenty people are involved with the workings of the radio. It's programs possess an edifying variety from gay and lesbian issues and contemporary classical music via hardcore and feminism to cinema reviews and comic strips... **Radio Libertaire** "the voice without a god or a master!"*

Radio Libertaire c/o 145 Rue Amelot/ 75011 Paris/ France

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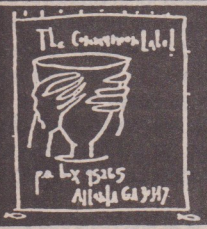

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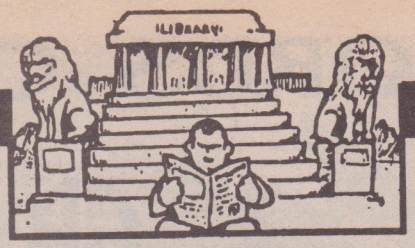


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (JX) Jux, (KO) Katy Odell, (SA) Steve Aycock, (MM) Mike McNiel, (JD) Joe Donohoe, (TM) Timojhen Mark, (HH) Harald Hartman, (MW) Matt Wobensmith, and (SB) Suzanne Bartchy.

When sending in a zine for review, please include a complete address and a post paid price. Also, apologies to those zines which were supposed to be included in last issue and weren't. The reviews were done, but I (MM) fucked up the layout. Mea culpa, mea culpa.

SCREAMING MOUSE #1 / $2.00 ppd
6 x 8 - offset - 40pgs - Hungarian
A first issue zine that is interested in all aspects of alternative music and culture. Nothing particularly poignant about this issue except the knowledge there are cool people in Hungary trying to be creative and different. I liked the xeroxed photos and graphics best.(HH)
Ordito Eger / Broder Ferenc / Gyoker Erika/ 1241 Budapest pf 188 / Hungary

MASODIK LATAS #8 / $3.00 ppd
6 x 8 - offset - 80pgs - Hungarian
This zine is devoted exclusively to music, interviews with Porto Bello Bones(French band),Fixtures, Mudhoney, Laughing Hyenas, and Missing Foundation. Also has the lyrics of Ex and No Means No songs translated into Hungarian, plus plenty of record reviews.(HH)
Masodik Latas / Racz Mihaly / Budapest, XIII u.35 / 1172 / Hungary

PAPARI #10 / $2.00 ppd
8 1/2 x 12 - offset - 32pgs - Greek
The cover of this zine has four captions of George Bush throwing a baseball while thinking and speaking in Greek??? The zine has articles on Jello Biafra's,"Die For Oil Sucker" 7inch, the Ex's 6record 7inch set, and Temple Of Psychick Youth. Overall PAPARI (Greek for Bollock) deals more with the social side of punk from a hardhitting anarchistic viewpoint.(HH)
Alex Z./ Iras 3a / 145 65-Ekali / Athens / Greece

SPEEDSHIT #4 / $3.00 ppd
6 x 81/2 - offset - 48pgs - German
This is a well-thought out, put together little zine that is packed with humor. It reviews mostly other German zines and bands, plus hoards of live shows. It has an editorial on the philosophy of punk and a poet's corner, but it is the cartoons and parodies that give SPEEDSHIT its' main punch. Check out the visual puns on band names; Seeing Red, Alice Donut, Vomit Angel, etc...(HH)
Roland Icking / Klemens-August Str.29 / D-4280 Borken 3 Weseke / Germany

FLYING CHARENTAJSE #4 / $3.00 ppd.
81/2 x 11- offset - 28pgs - French
This zine comes with a Burning Heads ep, so it has the customary interview with said band, also interviews with Babes In Toyland and Penetrator. Plenty of record reviews.(HH)
Flying Charentajse / Bourouf / Salem 2 Passage Basfroi / 75011 Paris / France

PUNCHLINE #11 / $1.50 ppd
8 1/2 x 11 - copied - 32 pgs.
Very graphic orientated zine put out with a strongly political leaning. The philosophy here seems to be images speak louder than words as striking pictures draw attention to the environmental crisis and underline the idea that "no one is innocent" when it comes to what is happening with nature. While I don't tend to see things in such black & white terms some of the art here is impressive and yeah, I guess everybody will suffocate if all the trees are cut down. I especially like the art by Lawrence Finn, it's very effective. This issue is subtitled "Smother Earth." (JD)
POB 460683 / San Francisco, CA 94146

FIFTH MAN #2 / $1.00 ppd.
8 1/2 x 11 - copied - 26 pgs.
This is the special religion issue. While I agree with much of what the editor of this zine believes in regards to metaphysical belief, the format and writing isn't very exciting. What could have helped maybe would have been to have included art dealing with the subject. This zine also has an interview with the Bishops (religion issue right) and Jim Valentino, an artist for Marvel Comics (not very alternative but if the man's available might as well use what you've got). (JD)
173 South Jackson Street / Janesville, WI 53545

PAINTSPOT #2 / $1.00 ppd.
4 1/4 x 5 1/2 - copied - 36 pgs.
Very basic Humboldt County zine. No band interviews, interesting comments on the human brain, some okay art and a lot of references to childhood memories. Also a bit of fun taking at the expense of collegiate post-modern hipsters. (JD)
Chris Colland / 2102 B. St./ Eureka, CA 95501

BOY, DOES HIGH SCHOOL EVER SUCK #6 / 50¢ ppd.
8 1/2 x 11 - copied - 16pgs.
You can't beat the price or the name.The very basic format doesn't diminish the appeal of this zine, which is a lot more clear headed in content than your average college lit. essay on deconstruction. Here high school students rap about what they like and hate about high school. I especially appreciated the bus station review. Also within: Mr. T Experience interview, essays. (JD)
Gabe Meline / 540 Los Altos Court / Santa Rosa, CA 95403

SCHIZO CHRONICLES #2 / $4.50 ppd
8 1/2 x 11 - copied (4-color cover) - 88 pgs.
Nice old fashioned B movie horror punk & metal zine with a Misfits "nostalgia" interview, of course, and the periodic use of the word "motherfucker" throughout the reviews. I didn't think anybody had the sense of humor to revel in this kind of cartoon violence anymore, in some ways this is a breath of politically incorrect fresh air but in some other ways it's open to a lot of criticism. On the cover there's a picture of an old man whose just dismembered a woman holding her intestine up with her skin dangling in the background. This will probably offend a lot of people but I'm going to let it slide. It doesn't have the subtlety of something Hannibal Lecter would come up with though or even Alice Cooper. Also of note are the Stickboy comics and an interview with the Wussies plus a lot of record reviews. (JD)
Dan Schiro / 257 Spring Street / West Haven, CT 06516

DUMPSTER DIVE #5 / $2.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Straight forward east coast fanzine. Mostly just interviews and record reviews. Buzzcocks, Dickies and Doughboys are spoken to. Work on the spelling errors folks. (JD)
74 Osbourne Ave / Norwalk, CT 06885

THIEVES AND PROSTITUTES #4 / 50¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
I love it when I get stuff like this. Forget the cool title, this is a zine put out by fundamentalist Christians to reach the punk scene. On the cover is an angel of the Lord (looking suspiciously like an X- Man superhero) descending to a mob of skinheads and punks, killing each other, with the Good Word (ending the violence it is assumed). Inside is an interview with Christian industrial band Deitiphobia. While I try not to be religiously intolerant it's come to my attention that fundamentalists see intolerance as a requirement of faith and would like nothing better than a world of the holy in which there are no pagans, communists, pacifists, skinheads, Catholics, Buddhists or anybody else who takes to anything besides JC as the first and primary purpose of existence so read with discernment. If you think I'm going off unfairly, read Bob Larson's books (his name is on the back of this thing). This zine has a well drawn cover anyway and a lot of neat Bible quotes. (JD)
4009 Johnson Street / Hollywood, FL 33021

VOX CANIS #1 / $1.75 ppd.
8 1/2 x 11 - offset - 28pgs.
This mag is full of very interesting stuff most of which concerns itself with madness and insanity (this means real mental illness not a cute euphemism for zany styles of music). Included is an essay on various clinical types of mental illness from around the world as well as an essay about sociopathic killer Richard Chase (the Vampire of Sacramento). There is also a delightfully disgusting comic at the back and erotic art by Eros artist Molly Kieley. Not much on punk rock but I like it a lot. (JD)
2271 N. Lincoln Ave. / #478/ Chicago, IL 60614

THE ADVENTURES OF TAD MARTIN #1 / $3.70 ppd.
6 3/4 x 10 2/8 - offset - 36pgs.
This is a comic book put out by Caliber Press dealing with underground punk rock themes. It's got a nasty sense of humor (read mean) which sometimes works and sometimes doesn't. Not bad for a first issue. (JD)
Caliber Press / 621-B S. Main St./ Plymouth, MI 48170

SPEEDKILLS #1 / $3.00 ppd.
8 1/8 x 10 3/4 - newsprint - 44 pgs.
While it may not be known to the inhabitants of West Coast Ecotopia there are still people in love with the automobile, which doesn't bother me in the slightest since Ecotopians seem in no hurry to relinquish their VW's. Speedkills is a zine which celebrates punk, beer and cars, in not necessarily that order. Inside are interviews with bands Seaweed and Gas Huffer, an article about drag racing and a mediocre Hunter Thompsonesque recap of the Olympia IPU with loving mentions of the author's Chevy Impala and Oly Dark. Alright read. (JD)
POB 14561 / Chicago, IL 60614

CROSS-WORDS #1 / 50¢ ppd.
5 7/8 x 8 1/4 - copied - 32 pgs.
A UK zine with good caricature sex art and a lot of band interviews. Some stuff on the Indians in Brazil too along with a petition you can send into the Brazilian government to convince them to stop destroying the Amazon. Nice idea anyway. (JD)
Kath / 80 Brynglas Dr. / Newport Gwent / NP9 5QS, England

BAKER'S DOZEN #3 / $1.75 ppd.
8 1/2 x 6 3/4 - copied - 48 pgs.
For certain reasons I can't be completely objective about BD #3 but "artiness" aside this is the best looking issue of the Santa Cruz zine yet. Funny anti-PC/pro sports comic, short stories and interviews with Firehose, the Swinging Utters, Helios Creed and Fugazi. (JD)
849 C Almar Ave #154 / Santa Cruz, CA 95060

THE ANTI-WARRIOR #3 / $1 ppd.
11 x 17 - newsprint - 8 pgs.
Did you know there are resistors to the Gulf War stint that are still in jail? Well done articles on Camp Lejeune, GI Resistors, the Oakland War parade and refusenix. Interesting reading and informative. (JX)
48 Shattuck Sq. #129 / Berkeley, CA 94704

NONESUCH #1 / $1.00 ppd
5 3/4 x 8 1/4 - offset - 20 pgs.
This Irish zine has a great interview with One By One, and lots of stories and random humorous comments. But all in all, it ends up coming off as a little too abstract to have any lasting impact. (SB)
82 Dodsboro / Lucan, Co. / Dublin / Ireland

BIRTH #6 / $5.00 ppd.
8 1/2 x 11 - offset - 36 pgs.
The high price is due to the included comp. 7" (see review). A very good zine with band interviews which aren't moronic or boring and contributors who know how to write. Reads almost like an east coast MRR, only fresher, including an interview with Mykel Board and submissions by Katy Odell. Sex industry issue (a topic that's in danger of becoming redundant but is still interesting). Also Propagandhi, Victim's Family. (JD)
POB 1382 / Bryn Mawr, PA 19010-1382

WHAT KIND OF WORLD IS THIS #3 / 50¢ ppd.
8 1/2x 5 1/2 - copied- 28 pgs.
Very basic Kinko's Copies produced zine. Some good input. The borrowed interview from TIME with Randall Terry, the founder of Operation Rescue, sticks out. Some good information can come in humble packages. (JD)
POB 708 / Littleton, MA 01460-2708

ROTTEN FRUIT #13 / $1.50ppd
5 1/2 x 8 1/2 - copied - 40 pgs.
The most amazing layout I've seen in months. I mean I just love to look at it! Great clear photos, something interesting on each page without it being clutered. Content wise it offers lots of letters, reviews, poetry, and some cool stories like the one about the purpose of life. And it looks great! (JX)
1058 Bedding Field Pl. / Westerville, OH 43081

KNIFE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Jesus was a pervert. The proof's right here in this eclectic zine (that means lots-o-stuff). Some parts are kinda goofy, some are interesting and others are in between. All together not bad and Chris, the editor wants all you out there to stop slagging underground labels unless you can do one better. (JX)
POB 26051 / Westminster Stn / Winnipeg, Mtba / R3C 4K9 / Canada

ANGRY THOREAUAN #1 / $1.50 ppd.
8 1/2 x 11 - newsprint - 28 pgs.
Tin Ear's new effort here as he finally kills the Happy Thrasher. Easy to follow and lots of stuff. Such as letters, a hugh zine review section, record reviews, interviews with Jughead's Revenge and Atheist, and good (LA) cop harassment stories. One of the better HT, I mean ATs, I've seen. (JX)
POB 2246 / Anaslime, CA 92814

BOUNCING CASKET #4 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Well, there's the usual and the not so usual here. First the stuff we expect: interviews with Three Legged Dog, Big Drill Car, Judge Nothing, Stale Fish and the Fiends, oh, and rec reviews. The not so usual is a travel log ala Greyhound, which is pretty good. (JX)
104 Wilkinson / East Prairie, MO 63845

PICK UP TRUCK #2 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
I've read this one twice and still don't have an opinion. Sorry. It has record and tape reviews, an interview with Endpoint, and other Kentucky kinds of things. Some's OK some's boring, average I'd have to say. (JX)
3802 Karma Way / Louisville, KY 40241

INDECISION #2 / $1.50 ppd.
8 1/2 x 11 - copied - 52 pgs.
There's something like 50 photos in this zine and as I was looking through it I didn't see one girl. A 1000 boys and not one girl. No they weren't military pictures (although they could have been) and it wasn't a gay youth group (although they should have been), no, it was more straight edge bands in what appears to be another hardline zine from a wealthly LA suburb. How nice. Well if you're interested there's interviews with World Trust, Game Face, Mouthpiece, Strife and Lifetime. Oh, and a good letter from Kent McClard. (JX)
23391 Mulholland Dr #430 / Woodland Hills, CA 91364

READ IT #6 / $2 ppd.
5 1/2 x 8 1/2 - copied -32 pgs.
A really good political zine from the UK sums this one up. Interviews with Terminus, Nessun Dorma, Sharon Tate's Children and Zygote. Along with a piece about putting out records from Rugger Bugger Discs (hi Sean) and an amazing win a cop competition. Oh, and lots of good political ops and comments. (JX)
Dave / Box 8, 82 Colston St. / Briston, Avon / UK

WITHIN REASON #2 / $1.50 ppd.
7 x 8 1/2 - copied - 36 pgs.
This zine's packed with vegan recipes and vegan info, rec reviews, lots of adds, interviews with Headway, Counter Punch, End Result and Straight Forward. Better than I thought it would be considering the two fists with X's and the threat on the cover. (JX)
B-Man / 8 Coronet Court / Ham, Ont / L9A 3J1 / Canada

ORDER A NEW WORLD #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
I just finished one of the best short stories I've ever read. By Jodi. About friends and dark beauty and assuming and closeness. What a great zine. And there's lots of other great stuff from stories about a sunglasses conspiracy that shows we're aliens to life in Guatemala to Malcolm X on Women. Some light stuff and some heavy. Tons of stuff here. This is great! Just get it, you'll see. (JX)
POB 2244 / Olympia, WA 98507

SKULL SESSION #22 / $1.00 ppd
8 1/2 x 11 - copied - 42 pgs
This is getting better. The musical focus is on Hard Core and Grind/ Death metal. There are several lengthy interviews (Sick of It All, Porto Bello, Slap of Reality, Kulteral Kompost, and Big Meat Hammer), good zine and record reviews and a bunch of well-written opinion columns. The "Poser and Hobbes" cartoons are tasteless and juvenile, but funny. (KO)
3187 Keyes Court / Mississauga, Ontario / L5N 2Z7 / Canada

DIAL M #2 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs
Interviews with Tar, Dirt, and Lisa Suckdog - then a lot of twisted shit. This will appeal to those of you who are into cult films about serial killers. I liked it. (KO)
951 Quinton Avenue / Trenton, NJ 08629

BLAH, BLAH, BLAH #1 1/2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 34 pgs
Silly and personal, it's got a good sense of humor. I guess you'd have to if the only shows to look forward to in your town were Van Halen and the Exploited. Interviews with Load, Hangman, Downcast, and Refuse to Fall are short - probably through the mail. (KO)
POB 7044 / Hollywood, Fl 33081

SUBCONSCIOUS SOUP #4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Snippets of information and opinion for hippie-punx. Pro-choice, pro-hemp, and as psychadelic as xerox will allow. Looks good. (KO)
PO Box 421272 / Kissimmee, Fl. 34742

MUDFLAP #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Bay area 'zines tend to be cute and personal...this is no exception. Fiction, personal experiences, sex tips, and reviews of those pre-mixed Club Cocktails are just some of the many interesting features of this little tome. There is a definite Cometbus influence, and that's a good thing. (KO)
666 Illinois / San Francisco, CA 94107

RIOT GRRRL #6 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Poetry and rants by women on being sick and tired of being sick and tired of being shat upon. Pretty cool, variety of writers, graphics, and some ambition - this is good now and going to get better. (KO)
POB 7453 / Arlington, VA 22207

BAD NEWZ #16 / $3.00 ppd
8 1/2 x 11 - printed - 30 pgs
Wow, this is pretty cool! As the cover says, "Hundreds of opinions, reviews, sleazy art, and abuse." Yep...from an interview with ex-Factsheet 5 Mike Gunderloy to exhaustive live reviews by Jesse Luscious, this has a *wide* focus. There's a lot of Mike Diana's (Boiled Angel zine) graphics, and some comix by the rare and reclusive Ace Backwards. I haven't even covered half of the material in here - so get it and see for yourself. (KO)
POB 14318 / San Francisco, CA 94114

THE SILICON WOMB #3/$1.50 ppd.
8 1/2 x 11 - copied - 18 pgs.
If I didn't know better, I would almost think it was Poppin' Zits. It's cut. It's paste. It's sloppy. It's punk. Not a whole lot here, but it's interesting to read and some of the layout is cool. (LH)
2310 48th Ave. / San Francisco, CA 94116

SNAFU INT. #3 / $1.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
Great cover. Mostly graphics, a lot of this reminds me of early John Yates. Cut and paste with political messages. Most are interesting and ironic. Certainly worth the buck. (LH)
Brian Davis / 845 Elizabeth St. / Wallaleburg, Ont. / N8A 3A3 / Canada

THE INFINITE ONION #6/ $1ppd.
7 x 8 1/2 - copied - 32 pgs.
I've said it before and I'm sure I'll say it many more times; this is a great publication. Lots of interesting political news (from an anarcho perspective) written with personality and zest. Phantasmorgasm tour "diarya" here for a curve ball. Profane Existence and AYF interview as well. Cool. (LH)
PO Box 263 / Colorado Springs, CO 80901

FLIPSIDE #75/ $2 ppd.
8 1/2 x 11 - printed - 120 pgs.
Like others I know, I was duped into thinking there was a Jesus Lizard interview. No such luck. All of the standard Flipside fair here. From great (Didjits, Donuts) to rubbish (well, Sick Of It All for starters). For some reason I'm always drawn to Krk's pages. Great reviews as always. Still wish they would lose the poetry and that pervert Bingenshiter. (LH)
PO Box 60790 / Pasadena, CA 91116

REASON TO DOUBT #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A collection of writings and rants. A combination of personal and political stuff. Some graphics. Kind of interesting. (MS)
Lisa Smirl c/o M.C.I. / Box 250 / Gretna / MB / Canada R0G 0V0

FULL STOP #3/ $3 ppd.
8 1/2 x 11 - copied - 20 pgs.
It's English, but you wouldn't guess it right off. Even the cover is emo. Pretty decent interviews with Majority of One, Shutdown and others. Not really a straight edge zine, but covers a lot of that area. Not my thing, you see, but a good job done and an interesting read. (LH)
16c Cedar Court / Marsh Huddersfield HD1 4NG / England

UNO MAS #3 / $3.00 ppd.
8 1/2 x 11 - offset - 48 pgs.
Looks like the product of a college art department, or more like the English dep't student poetry journal - ya know what I'm saying? Not that that's entirely a slag; this thing's very pleasing to the eye. Beautiful photos and illustrations punctuate interviews with Shudder to Think, The Mekons, and Pere Ubu, among others, plus fiction and yes... poetry. (SA)
POB 1832 / Silver Spring, MD 20915

WRITER'S BLOCK #8 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
With almost uninterrupted double columns of small-font text, this is a little like reading a long newsletter. (Still not quite as difficult as MRR, though!) But since the content is good, lets just call it "sparse" or "utilitarian". The feature story on this summer's rockfest in Olympia is particularly fine, as are the zine reviews (which some of us could take some lessons from). (SA)
POB 271 / Spotswood, NJ 08884

CLASS WAR #50 / $2 ppd.
11 1/2 x 17 - newsprint - 24 pgs.
Everyone should know that Class War are anarchists. Everyone should know that Class War are militant. Everyone should know that Class War are ridiculous and very funny. Everyone should know that it's mostly english news. Caustic and interesting, but I still wonder why it's printed in this county? (LH)
PO Box 8722 / Minneapolis, MN 55408

LOVE AND RAGE #8 / $1 ppd.
11 1/2 x 17 - newsprint - 20 pgs.
Everyone should know... I suppose this is pretty good for North American news from an anarchist perspective. Not totally comprehensive, and not very deep. Still a good read although I always worry about the centralist feel... (LH)
PO Box 3 / Prince St Station / New York, NY 10012

JAVAMAN #6 / $2.00 ppd.
8 1/2 x 7 - copied - 32 pgs.
Friendly local zine with some interesting essays (cool one on male dominance), short stories, poetry, and editorial ramblings. It definitely conveys that small town boredom. Not at all like *Cometbus*, tho. (MW)
POB 4346 SMC / Moraga, CA 94575

NO SANCTUARY #12 / $2.00 ppd.
8 1/2 x 5 1/2 - copied - 24 pgs. - English
Altogether, I counted 37 mentions of "DIY" contained herein, which is fine, I suppose. There is some good info on how to attain ultimate DIY-ness through zine producing, record and tape production, and distribution. Even some good advice on how to start a band- "3 or 4 people with a bit of musical ears and imagination to do some music, plus also some ideology for a concept of a band". Although this seems quite basic, these are helpful hints for the clueless. (MW)
POB 426 / 8026 Zurich /Switzerland

IT'S ALIVE #9 / $2.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
Quite a pleasant surprise here. Neat-o color cover, clean layouts, nice typesetting- how exciting! And the content is real refreshing as well. Editor M.C. Hammer reviews the inscriptions on the records themselves- now that's original. Decent article on child abuse, two mid-length interviews (Outspoken, Born Against) and a brief exchange with Dante of Gray Matter that really makes him look like an ass. I wish this came out more often.(MW)
c/o Fred Hammer / 900 Azalea St. / Oxnard, CA 93030

NUTHING SACRED #3, #4 / 2 stamps each ppd.
8 1/2 x 7 - copied - 20 pgs.
You like poetry? Good, then this is for you. Personally, I'd rather, oh, beat my head against the wall then read poetry, but don't let that influence your opinion. Obviously, a lot of effort has gone into this-lengthy interviews with Pleasant Gehman (who?) in #3, and Smashing Pumpkins in ish #4. It's definitely got that LA rock feel to it.(MW)
1921 N. Whitley #12 / LA, CA 90068

HO! ZINE #3 / $2.00 ppd.
8 1/2 x 7 - copied - lotsa pages
I was real excited to see this at first glance- a teen sex zine whose motto is "be what you are". Cool! Funny pieces on panty swapping, local music, and sex in general. I'll bet editor Anthony gets laid alot, too. Layout is well-done and very reader-friendly. All in all, a very promising effort to bring sex back to the punk scene. My only complaint is the lack of features for women and I guess the constant references to "bitches" and "whores" get to me at times. Perhaps I'm taking this all way too seriously, eh? (MW)
POB 105 / Brandon, FL 33509-0105

CRUNCHFACE #10 / $2.00 ppd
8 1/2 x 11 - printed - 44 pgs.
Wow. Haven't ever read this zine before, and now I'm going to look for some back issues. This is the 'Death of Straight Edge' issue, and it's hella funny. Although some of this may be serious, to someone (like me) who stays outside of S.E., it's all amazing. The construction gloves thing still has me scratching my head. Loads of editorials, letters, pics of S.E. bands, interviews with Arm's Length, Straight Girls and Ringworm. Awesome. What shall I do, now that S.E. is dead.....(TM)
POB 482 / Akron, OH 44309-0482

BUNDLE OF STICKS #3 / $2.00 ppd.
8 1/2 x 5 1/2 - copied - 58 pgs.
What appears at first glance to be another grimy, messy little zine has turned out to be one of the best queer zines I have read in a long, long while. It's about time we had a real informative, well-written homo mag that confronted bullshit from within the queer punk movement as well as on a whole. There are more than a few awesome stories here- you know, the kind that almost invoke tears upon reading. Not to pile on the praise too heavily though, there's still a letter from a guy named Deke that shows that stupidity is everywhere. While there are valid complaints that this zine is too white male oriented, there's absolutely no reason that everyone can't enjoy this one. (MW)
54 South 9th St., Suite #132 / Minneapolis, MN 55402

CONSTANT CHANGE #3 / $1 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
The strength of this zine is definitely in the interviews and four solid ones (American Standard, Jawbox, Verbal Assault, and Oi Polloi) are the focus of this issue. All the bands had interesting things to say although most of what was said is standard fare. In addition to the interviews, there are a few music and zine reviews; all of which is laid out in a very clean, no nonsense matter. Very worthwhile. (MM)
2028 West Main Rd./ Middletown, RI 02840

KWEEN KLAYNE #3/ $2ppd.
7 x 8 1/2 - copied - 56 pgs.
I haven't read the whole thing yet and I hate doing a review of this without reading the whole thing. Cia has moved to Olympia and changed the zines name (Murmuring Memories). Still, the content only gets better and there's loads to read from poetry to letters to stories and everything that falls inbetween. Great. (LH)
TESC Student Housing Bldg. A Rm 312d / Olympia, WA 98505

TALES OF BLARG #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
In the tradition of Cometbus, A. Zippo, Puddle, and others, this one's not really about bands, etc., but it's chock full of the stuff that makes the others so great. If you don't know what this stuff is, cough up two quarters, for shitsakes. Really, I laughed audibly many times - all by myself. And the great part is, they probably don't care what anybody thinks... (SA)
POB 4047 / Berkeley, CA 94704

TRUCK PEZ #1 / free.
8 1/2 x 11 - copied - 16 pgs.
Lets see... kinda slim, no staples, kinda standard format, easy to read layout w/ good photos... Features the Blake Babies and The Cynics and an editorial on police brutality. The best thing about it is the story behind the name. Pretty good, but sparse. Since it's just the prototype, maybe the next one will kill. (SA)
POB 1746 / Royal Oak, MI 48068

REPTIL ZINE #4 / $4.00 ppd.
8 1/2 x 12 - offset/slick cover - 36 pgs. - Spanish
Seems like I reviewed the last issue of this... It's still a way slick production, still has a standard music oriented format, and I still can't read it 'cause it's in Spanish. Bands are different, though: Pullerman, No FX, Alice Donut + many more. Would be interesting to read about some of the foreign bands, too. Maybe you can... (SA)
Zona 10 S.A. / Calle Bruc 65, 32 / 08009 Barcelona / Spain

WE ARE AT WAR #1 / $1.00 ppd
8 1/2 x 10 3/4 - offset - 16 pgs.
For a first issue, these folks have got their shit together. Chock full of Jolt-powered character and insight that make this a standout. Doesn't just cover the usual political rhetoric, and it looks great too. Essential. (SB)
Santa Cruz Earth Unwound, UCSC / Oaks 527, 1156 High St / Santa Cruz, CA 95064

NOZONE #3 / $5.00 ppd.
16 x 8 (no shit!) - printed - 34 pgs.
My first visual impression of this was one of awe. This is *really* well done. It's big, and it's size does much to enhance it's heavy graphic slant. This is the 'Destruction' issue, and many of the pieces deal with just that. A real variety of styles here, all of which are excellent. A great centerfold as well. Overall an excellent zine. One of the ones you save to look at again. (TM)
1 W 64th St. / NYC, NY 10023

CLOUDBREAK #1 / 60¢ ppd.
5 1/2 x 8 - copied - 36 pgs.
Well. Seems like the first issue, and he seems to have fallen into the same traps most hit with their first issue. The layout alternates between 'difficult to read hand written' and 'less difficult to read typewritten'. Interviews with Edgewise, Shadow Season, Slap of Reality, and Ultraman. A definate S.E. undertone. Hopefully things like the photos and layouts with get easier with practice. (TM)
Eric / 834 W. Deerfield / Springfield, MO 65807

AHOALATION #4 / 75¢ ppd
5 1/2 x 8 1/2 - offset - 24 pgs.
Get this issue just for the Engage interview, which takes up half the zine anyway. To be honest, though, the rest of the zine isn't too thrilling. Your usual scene shit and reviews. Let's have some articles! (SB)
Mark Dober / 3811 W Pine Blvd. / St. Louis, MO 63108

X-RAY SPEX-A HISTORY IN CUTTINGS $1.00 ppd
5 1/2 x 8 - copied - 16 pgs.
The name about says it all - a mess of clippings, cuttings, sleeves, etc about X-Ray Spex. The layout is chaotic, a lot of this didn't copy well, thus some things are hard to read, and most of the pictures are washed out. The printed clippings are from accessible sources (such as the Trouser Press Record Guide). I'd recommend it for the fan, but they've probably already seen most of this. (TM)
D.B.P.L. / 3410 1st Street / Riverside, CA 92501

FANZINE REVIEWS

PSYCHOTHERAPHY #15 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This issue has some record reviews, a couple of editorials (discovering one's heterosexuality and the last great search for Pac Man), a couple pages of bad poetry, some cool graphics and last but not least, a Black Sabbath word find puzzle. (MS)
Pete Prodoehl / 5215 S. 58th St. / Milwaukee, WI 53220

THE PROBE #1 / $2.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
A thick first issue that has short but decent interviews with Mr. Bungle, L7, Melvins, Bluchunks, Hunk of Funk and A.M.E. The rest of the pages are filled with some reviews, sex and hippy (flowers?) photos, loads of in-staff jokes plus some news about Arcata. A lot to read if these are the bands you're interested in or if this is the crowd you're down with. (MS)
POB 5068 / Pleasanton, CA 94566

REALITY CONTROL #4 / 29¢ stamp
5 1/2 x 8 1/2 - offset - 42 pgs.
Pretty nifty zine here. Great dumpers-dive photos provide endless entertainment, but the thing that really impressed me was the article on how to develop your own picture; clearly the method works because there's some way cool band photos. Has some interesting stories and is layed out well to boot. (SB)
5970 Birch #2 / Carpinteria, CA 93013

DISSOLUTION #2 / 29¢ stamp
8 1/2 x 11 - offset - 16 pgs.
A very well intentioned zine that has articles on the pesticides used in produce, indoor gardening, and animal rights. They manage to cover these topics, in a personal, non-condescending way, and clearly are commited to communicating with people. Definitely worth your time. (SB)
3806 S. Flower St. # A / Santa Ana, CA 92707

SUMMER SQUASH (OR HE'S TOO FLAT FOR ME...) #1 / $1.00
5 1/2 x 8 1/2 - offset -28 pgs.
What a cool idea! 21 bands are covered (with pictures and lyrics) in the Toronto music scene including: One Blood, Sons of Ishmael, Phleg Camp, Suckerpunch, Kingpin, and tons more. This even comes with a tape and each band has two songs on it. Pretty damn cool project - for a couple of chycks. Give us more. (SB)
2 Bloor St. W. #100 / Box 120 / Toronto, Ontario / M4W 3E2 / Canada

NOT YOUR BITCH #7 / 29¢ stamp
5 1/2 x 8 1/2 - copied - 14 pgs.
I believe that NYB has it's heart in the right place. However, this definitely has a new age/hippy perspective on empowering women that I just can't get into. I have a hard time buying into this nature=women mentality, and even see it as being counter-productive. It's the last issue of the zine, so maybe the next project will be a little more balanced. (SB)
1276 Wilson Ave. #230 / St. Paul, MN 55106

HOLY TIT CLAMPS #9 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 36 pgs.
Make no mistake, this is a queer zine. Gay male perspective on sex and other stories. Pretty interesting stuff, especially the letter from 3DB accusing Tim/MRR of being homophobic. I guess some people don't have anything better to do. Oh yeah, this is not *just* another sex zine, as graciously pointed out by the editor. (SB)
POB 3054 / Minneapolis, MN 55403

SHREDDING MATERIAL #7 / $2.00 ppd
8 x 5 1/2 - copied - 40 pgs.
Interviews with 411, Pegboy, Resistors, Freak Beans and Shudder to Think, reviews and editorials. The layout is obviously Macintosh driven, clean almost to a fault. I wish the interviews had more dialogue, and didn't read as if the questions were read off, especially with the Pegboy and 411 interviews. Kinda ironic a self serving asshole like Spike Jakes got an editorial next to one about women's place in 'the scene'. (TM)
Jon / 2515 Bidle Road / Middletown, MD 21769

WHO CARES? # 3 / $2.00 ppd
8 1/2 x 11 printed - 28 pgs.
The hate mail was great. Don't know why I've always found hate mail so interesting, but it is. The articles on sexuality were good, and the in depth Gray Matter interview was well done. Also with Velocity Girl interview, reviews, poetry, articles. I like the editor's attitude. (TM)
POB 1181 / Bethesda, MD 20827

KELOID #2 / $1.50 ppd.
8 1/2 x 11 - printed - 10 pgs.
I was quite surprised at the maturity of this. The writing seems well thought out and well written, something many zines can't accomplish by their second issue. Contains a lengthy reprint of a Inge Barthel (SANE/Freeze) question & answer session, a lengthy (and intelligent) Downcast interview, and editorials on various topics. Very strong. (TM)
Matt / 1822 Floyd Ave / Richmond, VA 23220

HALF TRUTH #6 / $1.00 ppd
8 1/2 x 11 - newsprint - 22 pgs.
Well, not too much to say about this. I had written a review of this for the last issue that got lost, and it's too bad, because that review was better written than this will be. This zine pretty much sucked. Really meandered between pointless juvenile humor and insulting attempts at juvenile humor. Even had a stupid interview with Jesus Jones - a no talent band who apparently have no brains as well. No thanks. (TM)
POB 931013 / LA, CA 90093-1013

CLOSET MONSTER #1 / $1.00 ppd.
The Pee Tanks, As It Stands, Peter, record reviews and go veg article.
11902 Lanner Pl. / Laurel, MD 20708-2810

ATAKRA #3 / 25¢ & SASE
hand written reviews, rants and a puzzle.
POB 15 / Arcata, CA 95521

FLA. CONTACT LIST #16 / SASE
Lot's of band, zines, bookings listings plus part one of a GG Allin interview.
POB 7521 / North Port, FL 34287

ANARCHY IN PARADISE #3 / 50¢ ppd.
News, opinions, articles and contacts.
2233 Kalkaua Blvd. B205A #1261 / Honolulu, HI 96815

HELLRAZOR #3 / $1.25 & 2 stamps
Humor, opinions, quotes and some cut & paste graphics.
18309 W. Anderson Rd. / Sand Springs, OK 74063

RADIO RIOT #6 / SASE
News, letters, reviews and a Sheer Terror interview.
c/o WRSU / 126 College Ave. / New Brunswick, NJ 08903

NOT YOUR BASTARD #1 / $1.00 plus a photo of yourself.
By myn, about myn, for myn.
POB 33263 / Mpls., MN 55433

RIFT $1.00 ppd.
Opinions, music news and a lot of poetry.
Box 33302 / Mpls, MN 55433

AGITATOR #1 / $1.00 ppd.
Cut & paste, hand wrtten, anti-Bush and punk.
Borax B. Tidy / 443 Old Epps Bridge Rd. / Athens, GA 30606

FUCK TOOTH #1 / SASE
Queer and mad.
Lavender Mohican Dragon / Box #130 / 1298 Som Center Rd. / Mayfield Hts., OH 44124

PSYCHO TODAY #2 / SASE
Rants about xmas, police, love, skinheads, murder and jail.
POB 552 / Veradale, WA 99037

NOISY CONCEPT #12 / 50¢ ppd.
Hemp rights, no meat and lots of addresses.
c/o Mik Thain / 621 Bassett Rd. / Bay Village, OH 44140

VOMIT BLOOD #1 / SASE
Queer, diapers, anti thanksgiving and not really into the concept of war.
POB 684 / Mankato, MN 56002-0684

BABBLE #1 / SASE
Az. music news, short G-Whiz interview, reviews, predictions for '92 and some classifieds.
POB 25125 / Tempe, AZ 85285-5125

CHUMPIREZINE #3 / 2-29¢ stamps
Go & Huasipungo interviews plus some reviews.
RD 2 / Box 530 / Coopersburg, PA 18036

VELVET GERALDO PAINING last issue / 2-29¢ stamps
Short editorials and and "Old People are Ugly" photo spread.
c/o Mike Alderman / 7101 Cumberland N. / College Park, MD 20742

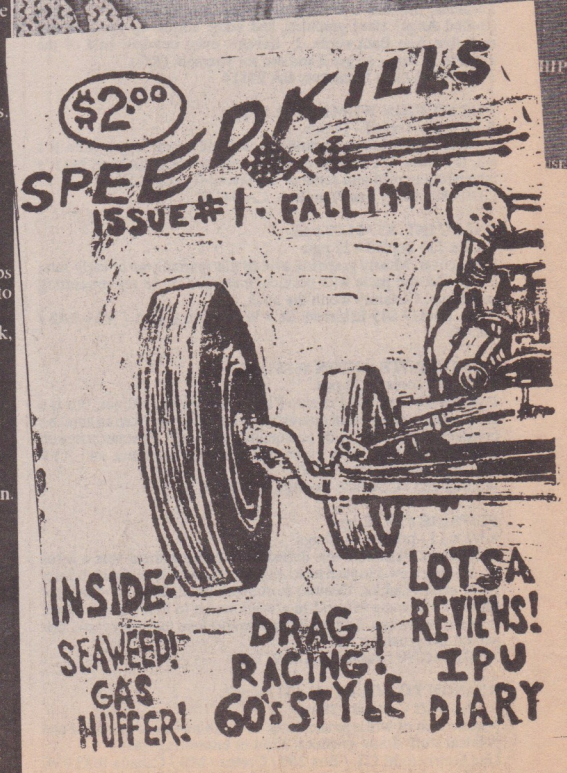
HARD COPY #5 / 50¢ ppd.
All Rollins issue with some reviews in the back.
324 East Fourth St. / Bethlehem, PA 18015

DEAD AT BIRTH #1 / $1.00 ppd.
Political opinions, some reviews and a thing on abortion.
46 Old Hillsboro Rd. / Henniker, NH 03242

CARRY SMYTH #6 / 2-29¢ stamps
Observations of everday life, opinions and reviews.
76 Sapphire / Franklin Park, NJ 08823

GUNX #1 / 2-29¢ stamps
Pro-grrrl and punk.
16 Lord Stirling Rd. / Basking Ridge, NJ 07920

SUCKERS #6 / $1.00
GG and other related type of stuff.
Chris Laurence / 1404 Leader Dr. / Killeen, TX 76542



THE DETONATORS

1000 POINTS OF LIES

The Detonators will be turing in April and May. They'll be following Herr George Bush around the election primaries. Doing a protest? Organizing something of a (gasp!) counter-culture nature? Wanna do a Detonators gig when the primaries hit your town? Let us know. Oh yeah, new Detonators 7" out real soon.

COMMODITIES FOR CONSUMPTION

A. FURY "Resurrection" 7" (ex-Swiz & Ignition)
B. INSPECTOR 12 "Jack" 7" (Gigi says it kicks butt)
C. THD COMP. 7" (features INSPECTOR 12, PORCELAIN BOYS, DOWNSIDE & REACH)
D. UNCOMMON SOCIETY "Laugh It Away" Cass. (melodic pop/punk, Doughboysish...7 songs)
E. THE BURNT "Social Disease" 7"
F. THE WRETCHED ONES 7" "America's Most Wanted" (heavy punk/oi)

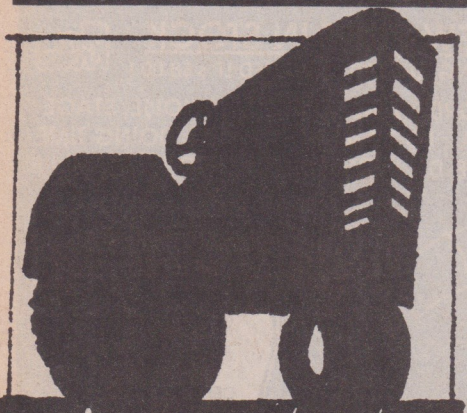
7"s are $3.50. Cassettes are $5.00.

All prices are ppd. in Canadian funds. This mail order service is primarily for Canucks. Everyone else can order items A-D from THD Records, 2020 Seabury Ave., Minneapolis, MN, 55406. Items E & F from Headache Records, 53 Myrtle Ave., Midland Park, NJ, 07432.

ceasefire productions

Okay, this is a little convoluted 'cause each "office" is responsible for different stuff. For Detonators info, or any tour booking info, write the Calgary address. For distribution info, silk-screening info, or to order some fine records, write the Edmonton address. Thanks, Rusty.
PS- I'm trying to locate 3 Legged Dog, last spotted in the Seattle region. Can anyone help with this?
PPS- Why would I want to fuck Kent McClard? He may be cute, but he's not my type.

CEASEFIRE EDMONTON_ Box 29, 10024-82 Avenue, Edmonton, AB, Canada, T6E 1Z3, (403) 432-1094
CEASEFIRE CALGARY- Box 51, 1405-17 Avenue SW, Calgary, AB, Canada, T2T 0C6, (403) 245-6822



swiss army tractor

"above me"/"700 days" 7"

HARMONY-NOISE
MELODY-FEEDBACK

available for 3 bucks ppd
BING'S HAUS of SOFT CREATIVE
NON-VIOLENT PLAYTHINGS
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RECORDS CHEAP

UNDERTOW/RESOLUTION - Split 7"
CHAIN OF STRENGTH - "Holds" 7"
QUICKSAND - Revelation" 7"
BETRAY - 7"
BURN - Revelation 7"
CONSPIRACY OF EQUALS - 7"
ALL FALL DOWN - 7"
WATERSTREET - "Pamphouse" 7"
STATEMENT - "Sacrifice" 7"
PUZZLEHEAD - "See Thru" 7"
BLIND SPOT - "All This Hate" 7"
7 INCH BOOTS - "Concrete" 7"
COLT TURKEY - "Xmas Sucks" 7"
INSURGENCY - 7"
SCREAM - "Mardi Gras" 7"
CATHARSIS - "Beyond A Joke" 7"
ONLY THE STRONG - "Comp." 7"
IMPACT UNIT - "The Pit" 7"
LAST GASP - "Happily" 7"
INSIDE OUT - "Spiritual" 7"
INTENT TO INJURE - 7"
YOUTH KORPS - "82" 7"
BORN AGAINST - "Dept." 7"
LETHAL AGGRESSION - 7"
NO ANSWERS #10 (7" Prices)
DOWNCAST - LP 12"
THORNS - LP 12"
GO! - "Total" 12"
CITIZENS ARREST - "Colossus" 12"
VOICE OF THOUSANDS - "Comp. 12"
BROTHERHOOD - "Blood" 12"

7"s/$2, 12"s/$5. USA add $1 postage, For. add $2, Asia/Aus. add $3. Postage fees good up to 5 items add more $$$ for more items.

OVERKILL / PO BOX 20224
SEATTLE, WA. 98102 USA

GOLPE

INSTO

6 song 7" EP

UPCOMING RELEASES:
SHAM PAIN "Siempre lo mismo" EP
HIJOS DE NADIE "El puto sistema" EP

HOUSE ARREST comp EP is almost SOLD OUT!

$3.00 ppd (USA)
$5.00 ppd (WORLD)

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DISTRIBUTED BY:
Epicenter, Blacklist, Squat Or Rot, Tribal War, 6Ax/ction recs.
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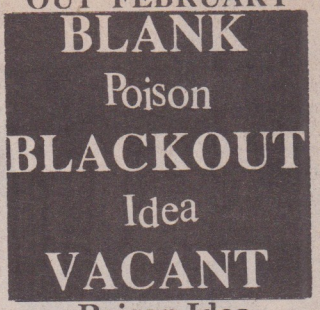
OUT JANUARY

SSD
Power
the history of the most influential hardcore band of all time
2 record set/ CS/ CD

OUT JANUARY

Mighty Mighty Bosstones
More Noise & Other Disturbances
11 new tracks by the plaid boys of Boston

OUT FEBRUARY



Poison Idea
Blank Blackout Vacant
11 blistering new tracks by the most hell-bent band in the land

AVAILABLE NOW

Mighty Mighty Bosstones "Where'd You Go?"
7" colored vinyl/ cassingle/ CD five has 3 extra tracks
Mighty Mighty Bosstones *Devil's Night Out* LP/ CS/ CD
Mighty Mighty Bosstones 2 different t shirts/ longsleeve tees/ hooded sweatshirts/ posters
Poison Idea *Pick Your King* CS/ CD
Poison Idea *Record Collectors are Pretentious Assholes* LP colored vinyl/ CS/ CD
Poison Idea *Kings of Punk* LP colored vinyl/ CS/ CD
Poison Idea 4 different t shirts/ longsleeve tees/ hooded sweatshirts/ posters
SSD Xmas 7" single 200 made $6.
SSD t shirts/ longsleeve tees/ hooded sweatshirts
We also have **Mighty Mighty Bosstones** plaid Zippo lighters. No shit. $29.99

Write for a catalog
of all Taang! releases
Taang! Records
P.O. Box 51
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TAANG! RECORDS P.O. BOX 51 AUBURNDALE, MA 02166 PHONE: 617/876-2411 FAX: 617/876-5529

TAANG! RECORDS

PRICES	
CS/ LP	6.99
CD	9.99
SSD	11.99
7"	3.99
cassingle	2.99
t shirt	9.99
long sleeve	10.99
hooded	25.00
poster	add $2.
postage	$1.00 first item; then .50

ROTZ RECORDS - MAILORDER & DISTRIBUTION - NEW STUFF IN STOCK

THE FASTEST & CHEAPEST MAILORDER AROUND: DOMESTIC FULL LENGTH RELEASES STARTING AT $4.00, IMPORTED LP's $8.00 !

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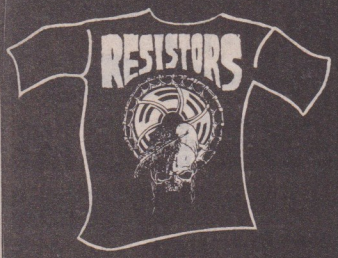

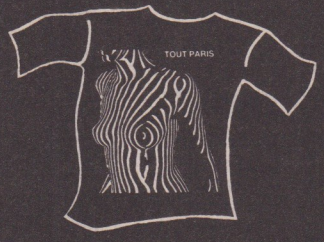

T-SHIRTS & LONG SLEEVES ETC.: BOLD, BURN, GORILLA BISCUITS, INTO ANOTHER, JUDGE, LIFE SENTENCE, QUICKSAND, SHELTER, THE UNDEAD, YOUTH OF TODAY & MORE + ALL THE VICTORY STUFF (HOODS ALSO AVAILABLE): VICTORY LOGO SHIRT, BILLINGS GATE, ICEBURN, INSIGHT !!!

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FIND OUT HOW YOU CAN CHECK OUT MOST OF THE RELEASES WE CARRY VIA TOUCH TONE PHONE. FIND OUT ABOUT OUR LIMITED EDITION CLUB AND ALL THE FREE STUFF YOU CAN GET FROM US BY MAILORDER. CLUB MEMBERS WILL RECEIVE ALL 6-8 WEEKS UPDATES. WE WILL NOT LEAVE YOU IN THE DARK - ALL ORDERS WILL BE PROCESSED THE SAME DAY AND WE'LL SEND YOU A COPY OF THE INVOICE 1ST CLASS, SO YOU KNOW WHEN TO EXPECT IT. NO MORE HOLD ON CHECKS - WE SHIP THE NEXT DAY! WE ARE PROUD TO PROVIDE A FULL MAILORDER SERVICE YOU ARE NOT USED TO. WHAT ARE YOU WAITING FOR? SEND A LOOSE STAMP FOR FREE CATALOGUE !!!

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CLASSIFIEDS

40 WORDS $2! 60 WORDS $3 MAX–CASH ONLY!!!

HOME STUDIO ARTISTS... I want to contact songwriters who record their music at home. Hobbyists, any style, lo-fi okay. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your Musical Adventure One Step Further. Please, send a cassette of your stuff. I'll reciprocate. Josher, Po Box 516, Mystic Island, NJ 08087

HARDCORE; Death, Thrash, Speed, Doom, Grind, Punk, Core. New list out now. Records, cassettes, CDs, shirts, zines, more. Over 2,000 titles worldwide send SAE (UK), 2IRCs(overseas) to: Full Circle, 12 Bell St., Newsome, Hurdersfield, HD46NN, UK.

INDIANA BAND looking for shows and clubs to play in the Midwest. Former memebers of Cheetah Chrome's "Strychnine" and Pitbulls on Crack". Write: PO Box 53, Bloomington, IN 47402. C/O Joy Ride.

I'VE BOUGHT 100 COPIES EACH OF FUGAZI "Blackout", Morbid A. "Decline..", YOT "Yesterday all 7" bots. 7$ each or 15$ for 3. Willing also to trade with other bootleggers and labels. Write to Paolo Petralia/V.le Beethoven 63/00144 Rome Italy

CARING EDGE issue #2: Vegan Reich, Raid, Ray Cappoo, more. $3 or $2 and stamps. For a list of records, zines, and shirts for sale. Send stamp. (PX, WA, Judge XL shirts and more!) 15749 Highveiw Dr., Apple Valley, MN 55124.

THE UNDERGROUND Quarterly is now monthly! If you are involved in the underground economy or want to stay out of jail or need hard to get info send $3.00 cash to: Quarterly, Box 26517, Phila., PA 19141.

ESTONIAN HEAVYMETAL available for first time in history. Freedom fighters blasting your bloody ears out. Be first in your state, city, block, yard, itch or whathehell. Shower, Ascent, Kulo and a compilation of metalgroups all on tapes. Tapes at each $7 but all fours for amazing $20 USD together pp airmail. The Right Stuff c/o Cassberg, Nygatan 27, S-702 11 Orebro, Swden.

STUPIDO TWINS (Finnish indie label) gives you who lives on the wrong continent (planet?) the ultimate chance to get the unique and excellent (not to say exotic) bands as JMKE/ Roovel Oobik/ Waltari/Fuckin World and Greenhouse (Show me girl). 2 IRC for list. All five 7" for $30 pp airmail.The Right Stuff c/o Cassberg, Nygatan 27,S-702 11 Orebro, Sweden.

2 EXTREMELY UGLY freaks over to Europe/ Asia, January '92 for 5 months. Would like to meet/ stay with piss punks in exchange for senseless rambling's on & a few rounds of ale. If you can help out, write: Theo, 47 9th St., Roxboro, P.Q. H8Y 1J4, Canada.

FOR SALE: Necros - Sex Drive, IQ 32, Conquest; Iron Cross - Hated and Proud; DOA - Disco Sucks, Something Better Change; AOF - What We Want; SOA - No Policy; Bad Religion - Back to the Known, 1st 7" on 12"; Last Rights 7"; Negative Approach 7"; GI - Make an Effort; Underdog 7"; Y. Brigade - Sound and Fury (orig.), Possible; Minor Threat - In My Eyes; DYS - Brotherhood; FU's - Kill, My America; Crucifix - 1984; Revelation stuff on colored vinyl send for list. Mike, c/o Bolnick, 31 Jane St. Apt. 6H, N.Y.,NY 10014.

SEX, LUST, JESUS? 100% cotton t-shirts. send for free catalog. Stark, PO Box 170381, San Francisco, CA 94117.

SELLING my record, tape and t-shirt collect. All kinds of music. From the 60's, 70's, and 80's. From folk to punk. Please send your want list to: Bob Farrington, 7 Florence Drive, Clark, NJ 07066.

"WARNING EXPLICIT WORDS" and "Warning Explicit Thoughts" t-shirts are now available! Send $10 ppd money order or well-concealed cash to Bob, PO box 9382, Reno, NV 89507. Specify large or Xtra large.

AUCTION (all near mint) 7". Soundgarden "hunted" (blue), Bad Brains "Pay" (no PS), Jack Tragic "Kill Hippies" (VG+). LPs: FU's "Kill", Really Red "Teaching" (sealed, DOA "Ignoroids" (censored), Minor Threat (red), Social Distortion "Mommys" (blue wax repress, 20 made), Boston Not LA. Wants: 7": Authorities, Hollywood Squares, Maggots, 1st Vktms. Write: Ryan Richardson, Box 5090, Wes Station, Middletown, CT 06459.

I AM A LONELY 17 year old punk in serious need of correspondence with people who share my interests! I like Crass, Rudi Peni, Antischism, Nausea, MDC, Op Ivy, Conflict, etc. I'd especially like to hear from people in Michigan but would be happy to write anyone. Please write: Jeff, 14325 Auburndale, Livonia, MI 48154.

20 YEAR OLD male seeks others into fantasy, passions, desires, animal-rights, R.E.M., Jane's Addiction, Circle Jerks, poetry, you name it. I love witchcraft, cemetaries, and women with beckoning curves. I will answer! Send a pic! Love ya! Aaron Bunnell, 70 O'Brien Dr., Middletown, CT 06457

FOR SALE: 100s fo HC/punk LP's, 7"s, demos, zines at the best prices! Lots of Greek stuff as well! Ask for free list by just writing to: Decapitated Records c/o Panos Tzanetatos, Aspasias 55, 15561 Holargos, Athens, Greece.

GOOD AND PLENTY zine is back. Issue #7 will be out in early '92. I am in need of photos of HC bands from all over. Also, anyone with photos of Billingsgate and Saynomore, please write. Keep an eye out for future G & P classifieds, or ads. Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099.

I AM GOING to New York to squat and play bass. So write me something. Charles Kennedy, 3265 Southern Apt. 6, Memphis, TN 38111.

HEY BANDS would you like to be heard on 91.5 WLHA at the University of Wisconsin, Madison? Well, send copies of your work for the weekly hardcore/punk show called Rhetoric. Send to: Brad Marta, 971 Sellery A, Madison, WI 53706.

ATTENTION ALL females - good lookin' but lonely guy, looking for someone to go out with or just write to. I'm 24; love to party; like any kinda metal, punk, hardcore, 50's-70's music. I'm open minded, fun to be with! So what are you waiting for ? Write! I need you! Gordon, 4459 N. Vassar Rd., Flint, MI 48506.

WHAT'S NEXT?!! is looking for contributors of all kinds for up-coming issues so please get in touch. Also bands/labels send in your product for definite review. W.N.?!! 301 Edgewood Grd. #22, Sarnia, Ontario, N7S 4X7, Canada. #3 out by Xmas!

LONELY PUNK, 24, looking for contact with punx in the USA, Canada, Europe and the rest of the world. Write to: Walli Otto, Schliemannstr. NR. 39, 1058 Berlin (0), Germany.

HOT POOP #2 out now with Born Against, Citizens Arrest, and more. $1 + stamps ppd. Important! The girl in MN who sent for one, write me cuz I lost your address. All mail to: 224 Whispering Hills Rd., So. Plfd., NJ 07080.

19 YR. OLD female interested in goth scene seeks correspondence with male or female goths/punks (no racists). Into Siouxsie and the Banshees, Sisters of Mercy, and Fields of the Nephilim, but would like to get hold of harder to find music and learn about goth scene. Liz Jones c/o U.F.U., PO Box 33455, Waverly Station, Baltimore, MD 21218.

NEW CANADIAN S.E. label: Hand Picked Records is looking for bands around the world for individual releases and comp. Bands get in touch by writing or calling (416-389-3436). 8 Coronet Court, Hamilton Ontario, L9A 3J1, Canada.

ATTENTION! I AM selling record/tape/CD collection at cool prices. It includes collector stuff, imports, and other stuff like GBH, Wasted Youth, Angry Samoans, Die Kreuzen, Sonic Youth, & tons more. All stuff in mint shape. Send 1 stamp to: Danny Hicks, 709 S. Wood, Pryor, OK 74361.

HELLO! THIS is Norm from Philly. I'm goin' to invade California this year. I need addresses of cool record shops and clubs. Places to stay too! Help out!!! Norm Hahn, 2110 Simon St., Phila., PA 19124.

HI! MY NAME is Joseph and I sing for The Orgasmic Toilet Band and wrote for Philly 'Zine. I'm planning to travel across country to CA. (with many stops) in late Feb. can you pick me up at a Greyhound station and let me stay with you for a day or two? Maybe show me around. I'm pleasant and trustworthy. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012.

FOR TRADE: Nirvana's "Total Fucking Godhead" 7" and "Live at Blind Pig" 7". Will trade for Nirvana's "Triple Platinum" EP, "Beauty and Power", or other boots. I have more, so write: Steven Dilley, 909 Holly St., Copperas Cove, TX 76522.

WANTED - Bootleg albums by all artists, radio shows, promotion items, stand-ups, pin back buttons, Beatles items, old toys, independent label promo items, and t-shirts. RD Enterprises, 6318 Thomas Dr.,Spring-field, VA 22150.

TRADE/SELL: Icons of Filth "Filth & Fury"EP, Oi Polloi "Resist the Mence"EP, Potential Threat "Demand Alternative"LP, Disorder "Fuck Nationality"LP, and more. Want: Varukers "Another Religion" 12 EP, Abraive Wheels "Punk's Marching In" LP, chaos UK "Just Mere Slaves" 12 EP. Write to: E. Aculco, 319 N Marianna Ave., Los Angeles, CA 90063.

RECORD SALE: Blurt/Friday the 12th, Buzzcocks/Are Everything.../parts 1-3, Christian Death/Jesus Christ Proudly Presents (six 7 in. box set), The Cramps/ Rockinnreelininaucklandnewzeala-nd, The Cure/Concert (Ficton), The Cure/A single (Fiction), The Fall/Totales Turns, Minestry/ Over The Shoulder (promo), Flipper/Public Flipper Limited/Live 1980-1985 (double LP). Send bids to Bob, PO Box 9382, Reno, NV 89507.

FREE Punk/Hardcore flyers. Bad Religion, GWAR, L7, Hole, etc.Also, list of vinyl for sale. Send stamps or SASE to: T. Bishop, 160 N. 21st, Philadelphia, PA 19103.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

RECORD SALE: New York Dolls (picture disk), Pychic TV/Live in Gottingen, Pychic Tv/ Live in Toronto, Sex Pistols (limited edition 6 7"s), Johnny Rotten magazine (Spr. '78), Sham 69/ The Game, Johnny Thunder/ Limited Edition 12 in., U2/ROK (4 songs), V/A/Red Spot comp. (Subterranean/white vinyl), Velvet Underground (produced by Andy Warhol). Send bids to Bob, PO Box 9382, Reno, NV 89507.

WANTED: Fits "Bored of Education", Trapt "A Minute Late", Pink Steel (both), Subhumans "No Hope, No Prayers" and "No Wishes No Prayers" LPs, Washingtones "Princess Diz Grace", Curtains "Twistin Up the Beach", Discords "NDG" and Da Slyme LP plus other Canadian punkers. Have lots to trade, send wants. Frank Manley, PO Box 4264, Westmount, Quebec, H3Z 3B6 Canada.

DISCOGRAPHY OF CANADIAN punk and hardcore records, 1977-91. 8 pages. Lists groups, records, formats, size, where the band was from and coutry where the record was pressed. Send $2.00 to: Frank Manley, PO Box 4264, Westmount, Quebec, H3Z 3B6 Canada.

A.C. SHIRT: To Rebekah (the most awesome chick in my psycho class), thanks for being cool and wearing my Slayer shirt to church...HA-HA (private joke!). Dinner at the cemetary at the stroke of midnight...be there! Love, your own personal Satan, Ian Spencer in West Haven!

HOLY SHIT! The Submachine Minus Device EP is out! Also the Lube Job EP (SFA, Doomwatch, Necracedia, & Submachine), Doomwatch Crankin 21, Subway Arts, Human Error/Cat O'Nine Tails EP, Nuclear 1984 comp. all $3 including postage, $4 overseas. Chex & MO payable to Doug Fedinick. Write for complete list including t-shirts, crappy videos, and free stuff! Rust Records, PO Box 81942, Pittsburgh, PA 15217.

MISFITS! FUGAZI! -NOT! Underdog Records for sale: I.M.F. 7", 8 Bark 7"s (EP #1 & 2), Dead Steelmill 7", Tasty Bush 7", Eskimo Nation 7", Spongetunnel 7", each $3.50 ppd. Send SASE for catalog too! Underdog Records, PO Box 14182, Chicago, IL 60614.

SOCKEYE! SOCKEYE! Sockeye! Hey pal, I've got the official 1991 sockeye T-shirts. 2 different designs. Both are TWO COLOR, front and back. XL, white fruit-o-loom t's. send a stamp for posters. BUY! $6 ppd. to Roy B./ 1108 Cotswold Ln./ West Chester, PA. 19380 ¡¡ free stoopid sockeye and volkswhale posters with order!!

VOLKSWHALE T-SHIRTS ASSHOLE!! buy thee VOLKSWHALE indus-t-shirt. They're $6ppd. 2 sided, 2 color, and big design. XL, fruit-o-loom t's. Buy Now! Roy B. /1108 Cotswold Ln./ West Chester, PA> 19380 one sockeye and one volkswhale for $10ppd.

BIG BLACK WANTED - Bulldozer 12" with metal sleeve. Lungs 12" with inserts. Contact: Mike O'Hare, 24 Laurel Cr., Newtown, PA 18940.

WANTED: SOB "Don't Be Swindle" LP, Cro Mags live LP, Gism EP, Project X Ep and live EP, Infest split with Fear of God EP, Negative Approach LP, Gauze LP's, EP's and CD, Morbid Angel box set of EP's, Outo LP and EP's. I have for trade Minor Threat live LP, Heresy Flexi, Verbal Assault live LP and red vinyl EP, Snfu EP, End the Warzone EP, SSD Live EP and Kids LP, Septic Death LP green cover with poster. So send all lists to: Joe O, 8922 Clarinda, Pico Rivera, CA 90660.

TRADES: Chrome Alien S. track orig. Siren LP incl. poster, newsletter, press release. Accelerators 7", C.O. Strength 7" green, Ramones "Wanna live French" 7", SS20 Wealth 7", Dwarves "She' Dead" 7" white + more. Wants: City Bhopal Stiff 7", Zero Boys + The Eat 7"s (bootleg?), Child Molestors all. Marc Gauci, Plaine de Gaurels, 81990 Cambon, France.

CONTRIBUTORS WANTED: Fanzine showcasing the creative works of punx needs contributions of poetry, fiction and black and white artwork. All contributors that get printed recieve copy of first issue. Send to: J.E., 3029 Santa Fe Trail, St. Cloud, MN 56301.

HELP! SHOW ME there are some girls out there who care for more than how much time they should spend in front of a mirror! Send word, pictures, art, anything! Will write back! Send to: John Helinski, 104 4th Ave., Scottdale, PA 15683.

SEEKING OUT somnambulists with information and exchange that will keep me awake. Photos, videos, and music. I am a fan of Dr. Caligari, William Burroughs, Sonic Youth, Anus the Menace, and looking for any bootlegs by the Sex Pistols from their early stuff. Write to me if you don't have anything better to do. R. Rugburn Ass, 8915 E. CD Ave. Apt. 2C, Richland, MI 49083.

TRADE ONLY: I got YOT "Yesterday!" 7" boot, Fugazi "Blackout" &" boot, Dag Nasty "Just in Transit" 7" boot, Stalag 13 demo 7" boot, Necros "Early Days" 7" boot, Violent Children "Skate Straight" 7". I'm looking for: No Escape/Turning Point 7", "By All Means" 7" comp., Undertow "Edge of..." 7", Negative Approach first 7" on boot, Resolution 10", Revelation 7" on colored vinyl, Schism T and LS-shirts, YOT "Go Vegetarian!" LS-shirt, Brotherhood shirts. Inti Carboni, Via Del Boschetto 104, 00184 Roma, Italy.

HI, I'M A 20 year old guy who plans to visit the US during the summer of '92. I'm looking for cool people who can give me hospitality in NYC, Boxton, Cleveland, DC, Seattle, SF, LA/ OC and more...I'm straight edge, vegetarian and I skate; also I'm an expert Italian cook! C'mon, I'm a perfect guest, so write! Inti Carboni, Via Del Boschetto 104, 00184 Roma, Italy.

I WILL WORK in the Tokyo area in '93; I'm a 20 year old straight edge, vegetarian, skater guy looking for people to know in Japan, so I will not feel like an alien when I move there. Please write! Inti Carboni, Via Del Boschetto 104, 00184 Roma, Italy.

DESTROY PUNK CAPITALISM! Get the new list from Life's a Riot! distribution. Tons of punk as fuck records, tapes & zines. Zillions of anarchist magazines, books, posters, pamphlets, etc. We're 100% grassroots an non-profit, too! All proceeds fund NY chapter of the Anarchist Youth Federation. For new catalogue +basic AYF info, send 2 stamps (or IRC overseas) to: Life's a Riot!/NYAYF, PO Box 365, Canal St. Sta., NYC, NY 10013-0365, U$A. Put the axe to the punk businessmen.

MURDERERS - 3rd shift at Belsen. Bob Dwire, heard you moved west. Keep in touch. Joan & Saundra, 349 Angell St., Prov., RI 02906.

I GOT: Gorilla Biscuits 7" yellow v., Chain Of Strength 7" green v., C.F.A 7" bootleg, Minor Threat 7" "'81 Demos" bootleg and more for sale. Write to: Jesse Ramos, 11479 Amboy Ave., San Fernando, CA 91340.

HELP ME - If you are into NoMeansNo, Alice Donut, Nirvana, DK, Misfits, Keep in Mind, The Fiendz, Dog Pound, Ramones, and the Dead Milkmen; write me. If you are 15-16 years old, play drums or bass, live in Lancaster, PA, and want to be in my band; write me at: Patrick, 1413 Wynnewood Dr., Lancaster, PA 17601.

CURRENT 93, Death in June, Sioxth Comm, Sleepchamber, Coil, Lustmord, Christian Death, Klinik, and others. Other interests such as Mishima, mythology, Prisoner series, Lautreamont, and computers. Please write to trade tapes, articles, videos, etc. Wraith, 5530 Boyertown Pike, Birdsboro, PA 19508.

SALAD DAZE new 7" EP "Gib" out now on limited edition green vinyl. It's $5.00 ppd. airmail for the USA & $6.00 ppd airmail for Europe. Four melodic H/C tunes from us at: 33 Mountbatten Ave., Glenfield, Auckland, New Zealand. Distrubution help welcome, thanks.

LOOKING FOR Gism "Death Exclamations" live boot; Current 93 "Happy Birthday" 12"; Paul Chain triple LP, new 7", and "Opera 4th" LP; and Sol Invictus "Abattoirs of Love" 7". Cash or trade. Send lists - or correspondence from people interested in the above bands. Owl pee. John Scharpen, 250 Mariposa Ave., Mountain View, CA 94040.

CACA. WANT: Ex-Spanish Revolution, CCM-Furios Pity, Ruin-Meta, C2D-D Day, Funeral O-Shadow, Gepopel-Pcide, A Simons. Have traders/will pay cash. Myke Canti/1998-B Yonge St./Toronto, Ont/M4S 1Z7/ Canada.

OLD PUNK JUST OUT needs Misfits tapes and lyrics. Will trade old zines, old MRR's, $, tapes, or whatever, Also interested in TSOL, Sisters, Samhain, etc. Thanks to all my ward friends. Hi K and Deb D. Be good, be brave, and other inexpensive wastes of time. Ed, PO Box 655, Cupertino, CA 95015-0655.

TECHNICOLOR YAWN ZINE is adding a tape traders section-send name, address, list of musical taste &/or list of bands (limit 20 bands). Also I'm adding an art section-send poetry, short stories, drawings, etc. Art contributors will get free copy. Send all to: T.Y. Zine/710 N. Main St./La Habra, CA 90631.

FOR SALE: This Is Boston, Not L.A. LP comp.-$20. Sloppy Seconds "Homosexual" 7" on pink vinyl-$8. Rudimentary Peni live 7"-$15. Mudhoney live cass tape, 90 minutes-$7. Send to Dah/ PO Box 40483/ Portland, OR 97240.

LONELY 16 YEAR OLD living in a dead Italy would like to hear about cool gigs you've been to, the underground scene in your area, love problems, or just liife and growing up in general. Talk to me. Write to: Marshall Miller, CMR-427, PO Box 938, APO, AE 09630.

AUCTION # 7 - 7"s - Vactican Cammandos - Just A Frisbee EP (PN Records #2), DOA - Disco Sucks (Quintessence) and Right To Be Wild (Sudden Death), Agent Orange - Bloodstains, and Everything Turns Grey (Poshboy #12), Black Falg - Six Pack (SST 005, orig.), Dead Kennedys - Holiday In Cambodia (Cherry Red 13), Gorilla Biscuts - EP (Revelation #4), Flipper - Get Away (Subterranean # 35), Big Black - Il Duce (Homestead). Send bids and list to: Tammy 8950 SW 106 St., Miami, FL 33176.

OI! MIGHTY MIGHTY MARCUS. Hope you're settling in smoothly in CA. Write me as soon as you can. I miss you little brother. See you this summer. Love, Pedro.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

AUCTON # 8 - 12" & LP's - Samhain - Unholy Passion (Plan 9), Weirdos - Who What When Where Why - (orig. Bomp. W3), TSOL - EP - (Poshboy 1013, orig.), Angry Samoans - Back From Samoa (orig. Bad Trip), Chunks - Comp - all SST bands (New #1), Verbal Assult - Trial (Test Pressing, Giant), SNFU - Better Than A Stick In The Eye (marble vinyl, Cargo). Send bids and for list to: Tammy 8950 SW 106 St., Miami, FL 33176.

WINNING BIDS will be notified within on e week after the close of the auction (one month after cover date). Money orders or bank cashier's check must be received one week after notifiction or records will be sold to next highest bidder, Please, only bid if you intend to buy the records you have to bidded on. Thank you. Tammy.

GRAFFITI ART: Wanted for an upcoming Graffiti Art magazine. Send all photos and drawings. Artist and photographers will receive full credit. Photosand art can be returned on request. Contact: Nick, 2077 North Dr., Seaford, NY 11783. Peace and love.

GUITARIST NEEDED for Cockney Rejects and Agnostic Front meets Ed Geins Car and Cock Sparrer band in Oakland. All welcome. Non- California residents encouraged. Can you dig it?! Toby Bitter. Call collect. (510) 547-7871.

FAMOUS HARDCORE BACK ISSUES feature: #3 Psycho, #4 Negative Approach, #5 Sons Of Ismael, #6 Impulse Manslaughter - $1.00 each. Outside US/Canada add $2.00 airmail. Craighill, 220 Standish #1, Redwood City, CA 94063. Cash only.

SHEDDING MATERIAL MAGAZINE #7 is out now!! Interviews with: 411, Pegboy, Shudder To Think, Freakbeans, and Resistors (Germany band). Also included are columns, zine/record reviews, news, feedback and more! Plus snazzy glossy cover to boot. Send $2.00ppd to: Shredding Material, 2515 Bidle Rd, Middletown, MD 21769.

EUTHANASIA 7" single out now. Aggro-melodic punk similar to Nirvana, Jawbox, Social D., Husker Du. Limited edition gold vinyl (only 100 copies/few remain) or black. $3.50 ppd. add $1.00 overseas. Send to; Subcorridor Records/PO Box 936 Astor Station/Boston, MA 02123

FACEPULLER 7" "Pull This" still available. 1,000 pressed, only a few left. 3 bux NAM, 5 bux world. Brent Facepuller, 1552 Kilmer Rd., N Vancouver, British Columbia, CANADA V7K 1R4. PSSSSSTTTT - new materiual out soon!

MISFITS Horror Hotel 7" - contains 3 high quality studio tracks, Ratfink, Spook City USA and Horror Hotel. Feature green "Night of the Living Dead"- type picture sleeve, limited numbered edition of 300. $7.00 ppd. each, $9.00 foriegn. Write: V.S. Records, 2611 Via Campo, Suite 228, Montebello, CA 906 40. Please make check payable to Eric K.

FREE LAZER STICKER! with winter issue of Lizard's Eyelid zine. Features: Lollaplooza tour report, scams, magic mushrooms, cults, killer Celtic graphics, interviews (Charles Bukowski, Ray Cappo, and The Wussies), reviews, tattoos, and more, for only $1! From: MDF Prod., POB 8561, Jupiter, FL 33468.

LOOKING FOR MINT copies of Sold Out zine issues #1-10. Must be mint. Yasuhiro Koketsu, 11 East Springfield St. #3, Boston, Massachusetts 02118.

CARBONICS 7": Looking for "London's Calling/ War Department Store", and "You Are Not Welcome/ I Nicked Your Records/ Won't Share". Willing to trade my collector scum records or $$$. Ben Hughes, POB 15182, Gainesville, FL 32604-5182.

TRADES: Infest - both 7"s (1st pressings), "Slave" 12" (orig.), and 8' Flexi; Zero Boys LP (Nimrod); Decry LP; Jerry's Kids (x-claim); GI "Effort" (clear), & "Boycott" LP; Reagan Youth 12" (Rradical); Nirvana "Bleach" (blue, Aussie press), "Total Fucking Godhead" 7" (promo); Offenders; Unity; YOT; Fuck Up's "FU 82" 7" (1st press), and lots more. Wants: Bad Posture, Rest in Pieces "My Rage", Nausea LP, Bad Religion, Fix, Colera, Bugout Society LP, Crab Society. Dave, 506 Meadow Creek Dr., Pflugerville, TX 78660.

NEEDY WANTS: Unity "Blood Days" LP/ cass, Vision "In the Blink of an Eye" purple vinyl, "The Thing that Ate Floyd" comp (fucked freind's copy), Any Uniform Choice, Rest in Pieces, No For an Answer, Token Entry, Insted, Sham 69, Skullhead, US of Oi!, 7", Bootlegs, LP"s, t-shirts, hats, talk to me. Adam Stillman, POB 15601, Sarasota, FL 34277.

OI! TO YA! Well I had a classified before, but I did not say my wants. Here it is. Rigor Mortis LP (UK), Sheer Terror orig. LP and both demos, Iron Cross both 7"s, Condemned 84 5 track demo tape, 4 Skins "Plastic Gangsters" 7". That's it. I will buy or trade. Send list to: Paul Parsons, 1328 Tyvola Rd. Apt. #4, Charlotte, NC 28210, USA. Markus Mainka in Germany owes me 2 - 7"s. Dick!

HELP! I'm looking for early Amphetamine Reptile, and Sub Pop singles. I'm also looking for the Frantix "My Dads a Fuckin' Alcoholic" 7". Send your lists along with what you need to get for them to: Ken F., 55 Azalea Rd., Waltham, MA 02154.

SCENE ZINE now on sale! Fifty pages filled with punk, hardcore, alternatives. record reviews, zine reviews, and interviews, not to mention a whole lot more. Please send $3.00 ppd. or wend us something to review to: Dave King, 2635 W. Spencer St., Appleton, WI 54914. Phone (414)739-8013.

OUTBACK #7 out now with Endpoint, Beyond Reason, Jawbox, Doggman, Jawbreaker and Forced Down. Also includes reviews, news, art etc...$2.25 ppd. US/ $3.25 ppd. world. Outback #6 still available with Shelter, Intent, Draw Back plus more. $2 ppd. US/ $3 ppd. world. Write to Craig Chapman, 5255 Crane Rd., W. Melbourne, FL 32904. USA.

WOMEN, WIMMIN, CHICKS! Contribute to a new zine project to be made up of things you send me. Send opinions, articles, reviews, scene reports, pictures, interviews, recipes—anything on women in punk, sexuality, feminism, or anything for women in punk/hc. Free copy to contributors. Iza, 212-440 Rathburn Rd., Etobicoke, Ont., Ont., M9C 3S7, Canada.

SICK OF judgement phobia and plastic people? Any sober, wild, completely free individuals who are not afraid to reveal themselves. "There is nothing in the future, and theres nothing in the past. There is only this one moment and you've gotta make it last!" Robyn Hitchcock. Take risks, and take care of yourself? Write me. Gwendolyn Wong, PO Box 163, 372 Florin Road, Sacramento, CA 95831.

WRITING A BIOGRAPHY about Stiv Bator - anybody with information please write to: 724 NE 4 Avenue, Gainesville, FL 32601.

SEARCHING FOR Robert "Shambo" Archambeault and Russel Paalman of H.B. California. Drop me a line guys. Wayne "Bip-Eye" Garrard Jr., 2417 Sandler St., A1BQ, NM 87112.

CONQUER THE WORLD records mail thingy has 25 copies of The Horizon Records 7" compilation featuring Encounter, Ressurection, Lifetime and Flagman. $3.50 ppd. Call or write for complete list- cash/ mo/check. Mike Warden, 18782 Middlebelt #114 Livonia, MI 48152. (313)937-MIKE

INSIDER VIEW ZINE "Hey punk beer is for wimps!" SxE T-shirts white or yellow XL only, quality 4 sided picture of the hulk grabbing a punk $14.00 ppd. please add $4.00 for 2nd day shipping. Cash/mo/check to Mike Warden, 18782 Middlebelt #114, Livonia, MI 48152. (313)937-MIKE. Call or write for trades. XXX conquer the worldXXX

WAXPAPER - New Alternative 'zine. Send us your tapes/ recorrds to be reviewed. (Will be returned.) Send articles, opinions, scene reports, poetry, art, free classifieds, full page ads $5. Send to Tracy Peck, 4529 E. Buckeye Rd., Madison, WI 53716.

COMB 5 song 7" EP $4.00, only 200 left (outa 500). "If You Hate Life You'll Love This!" 10 song tape $5.00 4 song tape $3.00. T-shirts $10.00. All postage paid U.S. Outside add $2. SASE for free stickers & catalog. Zines please send a copy for free shit! Comb, POB 8515, Tacoma, WA 98418. Thank You!

RECORDS FOR SALE: DOA - Triumph 12", Prisoner 7", Busted at Oz comp., Freeze - Guilty Face, Killdozer - For Ladies 7" and picdisk, Intellectuals, etc. Lots of Sub Pop colored vinyl, Amphetamine Reptile, Sham 69, Damned, Crucial Youth, Misfits, Bauhaus, 7 Seconds, Crippled Youth, Faction. Lots more. Send SASE to: Requerdos A Todos, PO Box 162113, Sacramento, CA 95816.

SALE! Selling lotsa records by your old faves: Sex Pistols, Exploited and GBH. All original UK press and near mint condition. All original UK press and near mint condition. All between $50-$10. Send SASE for list to: Richie Rich, Box 5090, Wes Sta. Middletown, CT 06459.

RECORD SALE: Fugazi 7" (green vinyl, signed) $70, Misfits "Evilive" 7"EP $55, "Walk Among Us" LP (Italian) $75, Die Die 12" (purple vinyl) $65, Reptile House 7" w/insert $40. All original. All mint. J/D/M Enterprises, 1017 1/2 Thomasville Road, Tallahassee, FL 32303.

FOR SALE: No Fraud "Elected" 4-song 7" on red vinyl. Flash Bastard "This Means War" 4 song 7" on gold vinyl $3.50 each or $6.00 for both. Also t-shirts and other cool stuff. Send SASE for info to: Stiff Pole Records 3665 E. Bay Dr. #204-271 Largo Fl. 34641. Always looking for rarities by Killing Joke too.

SEND SASE or IRC for auction list of old English and American Oi & punk, comp LPs. Also have some old 7"s to auction off, original flyers for sale, and loads of promo stuff (punk, metal, crust, more). Tin Ear, POB 2246, Anaslime, CA 92814)

LOOKING FOR RECORDS by the bands Death In June, Current 93, Nurse With Wound, Vagina Dentata Organ, White House, MB, Lustmord, Coil. Also looking for videos, flyers, posters, concert tapes, etc from these bands. Anyone who listens to these bands please write, especially people from the UK. Write to: Jason Saxe 2017 Minto Dr., San Jose, Ca 95132.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

F.Y.P. - "Extra Credit" 7" is $3.00 PPD. F.Y.P."Made In The USA" 7" is also $3.00 PPD. If you pay with check or money order it's payable to : Todd Colgelliere or just write. Recess Records, PO Box 1112, Torrance, CA 90505.

NIRVANA - "Love/Big Cheese". Their first ultra rare numbered 7" on Sub Pop mint. For Sale. Cash offers or will trade for rare Sub Pop, Amp Rep, Ramones, Touch and Go, etc. Music Merchant, PO Box 4f, Hawthorne, NY 10532.

SKA SALE: LP's, 12's, 7"s, CD's, tapes, t-shirts. Over 75 titles! Jamaican Ska, 2 tone ska, new ska, imports and rarities. Excellant prices. Send SASE to M Susor, 169 Buena Vista, Terrace #10, SF,CA 94117.

FOR SALE/TRADE: Varukers "Blood LP, Protest 45, Anti-Sect, Void, Amebix "Enemy", Chaos UK 1st LP, and much more oi, punkk. Want G.I.S.M., Swankys - LP's, T-shirts, etc. If anyone from Japan wishes to trade, please write. Chris Drea, c/o Dings House, Oxford St., St. Phillips, Bristol, Avon, UK.

SPACE VAMPIRES with mohawks, disco droids, hardcore halocaust survivors, meninblack, and flower-picking poets: I need your letters, tape trades, love and understanding, (Hetero) Contact: The Rocket Man, Rt. 1 Box 564, Brookline, MO 65619.

DEMOS, info, and any interesting miscellaneous writings wanted for newly forming review magazine and also radio show. All music considered. NZ contributors feverishly wanted. Tapes, etc. will try and return for $1 US. Teariki, 21 Konene St., Rotorua, New Zealand.

RARE/BRITISH PUNK/OI!/HC: Set-sale 1500+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel: (0462) 433089.

SALE/TRADE: Over 50 rare UK Punk 7" including most No Future, Crasss, Riot-City, Abrasive Wheels, Acton Pact, Antharax, Blitz, Confoict, Dirt, Discharge, Disorder, Drones, Epileptics, Exploited, Fits, Icons of Filth, Menace, Partisans, Red Alert, Subhumans, Varukers, Vice Squad, X-Ray Specs, Zounds, and more. I'll trade for new US LP's. 2 IRC's to: Sandy, 28 Victoria Rd., Leven, Fife, Scotland, KY84EX.

WANT TO BUY OR TRADE: Asexuals 1st LP, Big Boys "Fun Fun" 12", Cafeteria LP. Youth Brigade "Fury" LP 1st press. Dayglo Abortions - orig LP's, Sub Pop 100 LP. Reliable pepole to trade with for new US LP's. Sandy, 28 Victoria RD., Leven, Fife, Scotland KY84EX.

SCARCE U.S. STUFF for sale. Original Bad Brains yellow "Roir" cassette (with liner notes), Vertigo "Two Lives" 7", Avengers LP (colored vinyl), Misfits "Walk Among Us" LP (Ruby Records, pink cover). Great shape in every case. Send bids to Tamas L, PO Box 48, Budapest 1675, Hungary. Dosh gets pumped into independent projects.

ANTISEEN: NORTH CAROLINA'S grunge kings take on the Talking Heads' classic "Psycho Killer" on their Jettison Records 7". $4.00 ppd. We also sell records (7", 10", and 12"), tapes, CDs, fanzines, books, videos, and more, from over 20 labels, such as Merge, Drag City, ERL, Majora, and more. Reasonable prices, too (7"s for about $2.75 before postage). Why pay more? Land Speed Mailorder, PO Box 4066 Duke Sta., Durham, NC 27706-4066.

PROEM Distribution wants to distribute your 7"s, demos, zines, etc. Hardcore/punk/thrash/ death/grind/etc. Also, if you want your demo, 7", or album reviewed in Proem zine, than go ahead and send your stuff, and it's guaranteed a review and you'll get a copy, cool? Write/send material to: Proem c/o Rusa Carlton, 204 North Cameron St., Sterling, Virginia 22170, USA.

INDECISION FANZINE #2 is out! Interviews with Strife, Game Face, Mouthpiece, Lifetime, and World Trust. $2.00 ppd. in the U.S. to Dave/Indecision, 23391 Mulholland Dr. #430, Woodland Hills, CA 91364.

I AM CURRENTLY LOOKING for Slash magazines to fill in for stolen/lost issues in my private collection...will possibly buy complete set...please mention condition, price, etc...all replies appreciated and will be responded to. Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

WANTED WANTED WANTED wanted: early 7"s by Television Personalities, Halo of Flies, Throbbing Gristle, The Birthday Party, The Rude Kids, and The Fall. Will pay good/ reasonable prices. Please mention condition of records. Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

AUCTION/SALE: CH3 first 12"/ DRI dirty rotten LP/ Die Kreuzen first LP/ Dead Boys sonic reducer 7"/ Kraut an adjustment to society LP/ Minor Threat out of step - self titled comp. LP - salad days 7"/ Nip Drivers destroy whitey 12"/ SNFU and no else...US & UK pressing/ 7 Seconds the crew - walk together LP/ Wasted Youth reagan in LP/ Youth Brigade sound & fury LP/ Rites of Springs LP/ Venus & Razorblades LP/ Necros conquest for death 7" & LP/ Fartz 7" virus 21 + test pressing promo LP Dead Kennedys/ Poison Idea/ Zeroboys/ Lemonheads - all records very original, no rip off. Send offers to: S.R., PO Box 22, 50051 Castelfiorentino/ Firenze, Italy.

OI! WHOOPS, YO! ER, whatever. I'll be travelling cross country June through Sept., experiencing the people and scenes of the US. Could use places to crash and scene reports with advice on what to check out and where to stay away. Bigots need not apply. Will respond to all. Pedro Gay Spirit c/o WRSU, Rutgers Student Center, 126 College Ave., New Brunswick, NJ 08903.

LOOKING FOR PEOPLE to exchange music, videos, articles, ideas, & insight. My main influences are Current 93, Death in June, Crass, Sisters of Mercy, Christian Death, Frontline Assembly, body art/piercing and just life in general. Anyone with similar interest contact: Dave Clooser, 450 Church Lane Rd., Reading, PA 19606, USA. (215)370-2811.

AUNT MARY " A Lot More Than Just an Ordinary Ping Pong Ball..." 7" EP. 600 Trax, 10 minutes of insanity! $5 - Europe, $6 - world. Looking for more distributors, also very interested in trading records with bands, labels etc. Limited 300 pressed...Write: A.M. Isonkorvenr. 10, 02970, ESp00, Finland.

SO. CAL AREA, ANYONE out there? Looking for people to go to shows/hangout with. Females encouraged to reply. Open minded, intelligent, individuals a must. I'm into Subhumans (UK), Dickies, Vandels, Human Drama, Muffs, Calamity Jane, Toy Dolls, O.B.S.; too many to list, oh what a deal! Justin Upstart, 16458 Bolsa Chica #294, Huntington Beach, CA 92649. Fuck, fuck, fuck!! Issue #27 not #25. Happy Birthday Crystal, hugs and kisses! Bored? Write!

WANTED: Soundgarden 12" w/"Fresh Deadly Roses" & CD single "Hands All Over" w/"Come Together" & any rare or bootleg SG recordings. Have $ to spend & will pay a decent price. Send prices to: Chad Kromminga/ 1111 Merritt SE/ Grand Rapids, MI 49507. All letters answered.

ATTENTION: HC bands, distributors and imaginative individuals! I want cool ideas and addresses of HC bands and record distributors for a soon to be opened HC punk store! Write: I Hate Tipper Gore, Baker Centre Postal Outlet, 10025-106 St., P.O. Box 40051, Edmonton, Alberta, T5J 4M9, Canada.

CONSTANT SUMMER 1st studio demo 10 tx. out now - only $2. All benefits will allow us to give some for free send a tape if you're broke. Punk-rock-pop? With sax and all that shit. For info, correspondence: Nanu Othelet, 48 Rue J. Jaures, 59610 Fournies, France. We are searching for a label.

I'M SELLING my whole collection. Records and rare records, most of them cheap. Records from Tad, Janes Addiction, Chili Peppers, Descendents, Social D, Big Drill Car, 7 Seconds, Mudhoney and much more. Send stamp to Tim Boyer/ PO Box 265/ Tahoe City, CA 96145.

ONE THIN DIME: Two four song 7" records available. "Quattro", the first, and the new one "Automatic". $2 each ppd. Free sticker with order. Send to OTD/ PO Box 616/ San Pedro, CA 90733.

WOULD LIKE to establish pen-pal/trading relationship. I dig shit like: Impulse Manslaughter, Psycho, Offenders, early Freeze, AOA (UK), Varukers (British reunion now taking place), Agnostic Front, ABH. Looking for UXA 12" LP, Fair Warning "Scene" LP, Raw Power "After Your Brain", Pent-Up Aggression, Virus (NY), Horror Planet. Gotta have dual tape dubber. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Zero Boys in '92.

SALE OR TRADE: Over 600 records. All kinds of music: punk, hardcore, oi, ska, mod, indie. Write for big list. Europe: 1 IRC, USA 2 IRC's or your trade list against mine. Sven Wischmann, Brausspark 14, 200 Hamburg 26, Germany.

SALE/TRADE over 600 records. Agnostic Front victim 12" (gatefold), Business 7"s & LP's, BGK both LP's, Jingo De Lunch cursed earth 12", Last Resort skinhead anthems (red), Newtown Neurotics 7"s, United Skins 12" comp, Red Alert 7", Skrewdriver 7"s, Violators 7"s, Murphy's Law skinhead revenge boot... Write for big list and don't forget: Europe: 1 IRC, USA 2 IRC's or your trade list against mine. Sven Wischmann, Brausspark 14, 200 Hamburg 26, Germany.

RAVE! Fastbacks/Gas Huffer split 45, 100 on white vinyl $5 US/$6 ppd other. Dwarves "She's" white $25 Rollins SupPop $25 Soundgarden SupPop $115 Ramones "She's" German $100, "Rocket" Japan LP $80, X-Ray Spex "Bondage" German $80, Dickies "Nights" Portugal $75 Sham 69 "Questions" Japan $60. John Mathies, PO Box 23184, Seattle, WA 98102, (206)285-4615.

LET'S TRADE: 7" Wants--Dicks, Freeze, Disorder (1st), X-Ray Specs, Devo, capitol Pun (1sy), Ice-9, Necros "IQ32", Bad Religion, Dils, Cahaos UK (1st), Germs, Vktms (4 song), Fix, Vibrators, Crime, Feederz, MDC/Stains, AOF, Ramones, Jap Core, MRR's, old Devo Paraphenalia and films, warped rarities (yes, Warped!), etc. Abraham, 2173 Alder St., Eugene, OR 97405. See other ads.

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CONSTANT SUMMER 1st studio demo 10 tx. out now - only $2. All benefits will allow us to give some for free send a tape if you're broke. Punk-rock-pop? With sax and all that shit. For info, correspondence: Nanu Othelet, 48 Rue J. Jaures, 59610 Fournies, France. We are searching for a label.

"FOR BIG CATALOG of new, used, limited edition and colored vinyl punk records from bands like: Sloppy Seconds, Vice Squad, Adolescents, Exploited, Green Day and millions of others, including shirts, stickers and badges; send two stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA."

"RECORDS FOR SALE" from Dr. Strange Records: DSR-1, Manson Youth 7" "Death Dance" (limited supply); DSR-2, The Bolshevics 7" "Cabbage in Mind"; DSR-3, Rhythm Collision 7" "A Look Away"; DSR-4, Manson Youth 7" "God's Fun Children"; DSR-5, Guttermouth 7" "Puke"; DSR-6, Rhythm Collision LP "Pressure"; DSR-7, "Guttermouth 7" "Balls"; & DSR-8, 12 Pack Pretty 7" "Foulmouth". Prices 7"- $3.50ppd. US, $5.50 elsewhere; LP's - $7.00 US, $10.00 elsewhere. Check cash or money order to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA. Dr. Stange is the punk rock label."

POISON IDEA AUCTION : "Kings of Punk" 12" test pressing and "Pick Your King" 7" (blue wax). Also: audio/video traders of Thee Headcoats, garage, 70's/80's punk, "K" bands, cult films, ect., please write! Barry, 919 Porteous St., New Orleans, LA 70124.

RESIST - 21 SONG LP "The Solution" available now! Includes 8 page lyric/info/photo booklet and, of course, free stickers! All this for only $6.00ppd USA/$8.00ppd. world (surface). Watch for the Resist/Deprived split 7" and Resist/Disrupt Split 7" - both coming soon! Resist c/o Ward Young/ 1951 W. Burnside/P.O. Box 1654/ Portland, OR 97209, USA.

FUCK MAJOR LABELS! Why not buy a record from people who actually need the money! For example, the really cool debut LP from RESIST, "The Solution"! It's only $6.00 (USA), $8.00 (world) and comes with a booklet & stickers! Buy! Buy! Buy! Resist c/o Ward Young/ 1951 W. Burnside/ P.O. Box 1654/ Portland, OR 97209, USA.

WANTED: 7 SECONDS bootlegs, live tapes, demos, videos, flyers, anything on 7 Seconds, Burn Baby Burn, or Drop Acid. Does anyone have a copy of "Brink" zine for sale? Send lists to: Nick, 2077 No

LET'S TRADE: 7" Has—CCM "400 Fascists", Peggio Punx, Final Warning, Th' Inbred, Poison Idea "Pick" (x2) and "Darby" (blue), Melvins (1st), Subhumans "Rats", Raw Power, DRI "Violent", 7 Seconds, "Commited", E-13, Skinyard (1st), and many more. Lists/offers—Abraham King, 2173 Alder St., Eugene, OR 97405. See other ads!

LET'S TRADE: 12" Has—Poison Idea "Record Collectors" (x2) and "Kings" (comes with stuff) Misfits "Walk...", Crucifix, YOT "Break..." (Wishingwell), Scratch Acid (hologram cover), and many others. Send your wants/haves lists to Honest Abraham, 2173 Alder St., Eugene, OR 97405. See other ads!

LET'S TRADE: 12" Has—Infamous Scientists, Dicks/Big Boys, Peggio Punx, Vibrators, Husker Du "Everything....", SSD "Kids...", Cardiacs, Raw Power (orig.), Avengers, N.A., X-ray Spex, Tooth & Nail, Yes LA, Deaf Club, Verbal Abuse (1st), FU's (1st), old DOA, ect. Lists—Abraham See other ads!

FUGAZI "BLACK OUT" 7" live in Italy 1990, ltd. 500 white vinyl, $8.00/each. Morbid Angel "Decline of Rome" 7" live in Italy 1991, ltd. 500 red vinyl, $7.00/each. Alley Cats "Nightmare City" LP sealed orig. '81 $10.00/each. All prices postpaid in US, forign please add $2.00. Write: V. Street Records, 2611 Via Campo, Suite 228, Montebello, CA 90640. Please make payable to Eric K.

AS I SIT HERE WRITING THIS, I am reflecting on the past, dwelling on the present and wondering about the future. The stars are out and the night is clear. Maybe life isn't so bad after all. Write me, let's talk for a while. Ariel Starr, P.O. Box 231, Landsville, PA 17538. Peace.

TWIN PEAKS: I'm looking for everything connected to the TV series (T-shirts, caps, posters, magazines, you name it. . .) Will trade for: 7" - Bootlegs: Siege (who. or green cover), GB's - demo, Crucifix, Negative Approach (live), Crippled Youth, Dag Nasty - live (In Transit), Minor Threat - demo, Violent Children (blue), Stalag 13, Cromags - 10" (first), YOT - Yesterday (300, live). Other shit: Connecticut Fun - Comp., GB's - 7" (third press), YOT - Break Down (red, WW) and more. Send your offers first, will also trade for records if you like. Jussi Kummala, you owe me money! Todd of Say No More, you owe me for that the What It Was - boot. I wrote 3 times. You're a piece of shit!!! Marianne Hofstetter, Dietlikerstr. 64, 8302 Kloten, Switzerland.

FOR TRADE: Brazilian and Spanish bands. Inoceates LP "Miseria E. Fome," Armagedon LP "Silenzio Finebie", Contra Ataque LP comp. "Rare", H.H.H. LP "A Por Ellos", CL. GSE. LP "Dos Moneatos," Aneanaea7 LP "Espeiardo Iamente," "A Mana Hostia." All kids of punk write now. Also send your trade lists. Jairo Molina, 200 Mountain Ave, #56, Malden, MA 02148.

SUB POP AUCTION! Send stamp for list of titles to D. Larson, P.O. Box 3103, Bellingham, WA 98225.

PRG INSTITUTE FOR MENTAL Terrorism, a St. Louis-based network of intelligent and free-thinking people, are now nationalizing our operations. Our purpose is to awaken and educate America. Dig this: We are not free; you don't think for yourself; this is nineteen-eighty-fucking-four. We're not paranoid or psychotic. Membership is free, terms of membership will be described. Power ot the people! We chill at: PO Box 1462, Ballwin, MO, 63022.

WANTED: Social Distortion - "Mommy's Little Monster" LP. Must be in perfect condition, price negotiable. Write: Refuse to be Silent, Baker Centre Postal Outlet, 10025-106 St, P.O. Box 40051, Edmonton, Alberta, T5J 4M9, Canada.

HELLO OUT THERE! Coming to the United States in 4/92 and I need travel contacts. I'll be looking for cool bands and writers for our record label and publishing company. Can you show me clubs/venues/your local underground scene? If you visit Germany you're welcome to stay with me. Isabel Rox, Krummacherstr. 4, 4200 Essen 18, Germany.

ROCK 'N' ROLL WRITERS - German underground publishing company is looking for some cool, crazy, weird, tough, off-beat, uncensored, hot stuff. Send us your poems, stories, comics, etc. (copies only) or ask for more information. Isabel Rox, Krummacherstr. 4, 4300 Essen 18, Germany.

NEW 7"S FOR SALE. Punk, post-punk, noise, pop, and more. CD's, tapes, 12"s, magazines, and books too. Send a long SASE (IRCs overseas) for our catalog. We stock music and publications from North Carolina and all over the world. Land Speed Mailorder, PO Box 4066 Duke Sta., Durham, NC 27706-4066. Stores - We wholesale. Labels and publishers - send samples.

INTO THE SISTERS, L7, GBH, the Damned, Fang, Johnny Thunders, LNC, Want to trade videos, photos, flyers, ect. Also looking for any stars from Mars, nymphs, NOFX stuff, ect. I have tons to trade. Also tons of stuff set sale/ bid SASE for a list + wants. Billy Whitfield, PO Box 39158, Baltimore, MD 21212.

FOR SALE: Cleanse the Bacteria (Pushead comp.), Thrash til Death (Pusmort Jap. comp.), Poison Idea - "Kings of Punk" (Pusmort), 4 Bands That Could Change the World (comp), Final Conflict - "Ashes to Ashes" (Pusmort), Gastunk - "Under the Sun" (Pusmort), Drunk Injuns - Live 10". Send bids and SASE to: Kelly Enochs, 1615 Vera Cruz, Memphis, TN 38117.

MELINDA FROM MOLINE! Where are you? Why don't you keep good penpals? I hope you're not considering moving to Oregon with that weirdo. You know who I am - I'm waiting! PS: Spooky (Dayton) is a wussy (part wimp, part pussy).

RIFTZINE MUSIC NETWORK seeks zines and new music. Send samples of music and zines and let us help you distribute your stuff while you he.p us distribute other people's stuff. Plus writers and artists get in our listing and find people to send your stuff to. Send all inquiries, samples, wholesale prices, and other misc. junk to: Rift, PO Box 33302, Mpls., MN 55433. Don't delay, get your stuff out there!

TOUCH YOURSELF - the masturbation issue - the only zine with enough clit and balls to admit to it. Send all contributions (fantasies, fetishes, stories, poems, songs, art, advice, opinions, techniques, and all other masturbation related paraphanelia) to: T.Y. zine, Kenmore Sta. Box 15109, Boston, MA 02215 or just write for info - no jizz please and no names necessary. Thanks!

SUPPORT THE SCENE! Outhouse T-shirts. S, M, L, XL, + XXL. $12.00 plus $3.00 S.H. Money orders only please. Send to: The Outhouse, PO Box #44, Lawrence KS 66044. (913) 841-8879/749-1350.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

OFFERS FOR BUZZCOCKS - "Spiral Scratch" (shitty cover), Blitz "Attack" (first), Cockney Rejects "Rippoff", 999 "I'm Alive", Penetration "Firing Squad", Anti Nowhere League "Streets London", Damned "Newrose" (12" white). Pete, 60 Colborne Rd., Brighton, MA 02135. Tel. (617)783-5103.

FLAMING MIDGET 8 song 7", yellow vinyl. $3 US, $4 foreign. US $ or money order only. Bob Suren, 3421 SE Micanopy, Stuart FL 34997. Florida bands—send tapes, lyrics for 7" comp. Also need 7 Seconds, Freeze photos, etc.

BANDS—DO YOU WANT AIRPLAY? Alternative college radio show WILL play your music. Any kind of music ok (weirder the better). Send your tape, record, CD and it will be played. Please include a brief bio and address/phone # to contact you. New England is waiting! WUMA/ A. Perry, 719 Washington St, Suite 169, Newtonville MA 02160.

HELP. 19 year old white male needs somewhere to stay. For one night or 50 years, if you have a floor let me come. I'm a nice, clean guy into everything and will not fuck you over. Whatever happened to punks looking out for one another? Nik Sauer, 2380 Balmoral, Henderson KY 42420.

SUBPOP/MISFITS— Buy/Sell/Trade! Want: Soundgarden "Hunted"; Swallow "Guts"; Blood Circus "Two Way"; Headcoats "Time"; Misfits (red 12") "Hitsville". No boots! GPP, POB 61832, King of Prussia PA 19406.

AUCTION: 12" - Greenriver, Social Justice, Government Issue. 7" - Circle Jerks, Soundgarden, Shonen Knief, Unsane, Rev. Horton, Heat, Sonic Youth, Gumball, Laughing Hyenas, These Mortal Souls, Velvet Monkeys. Send SASE - Complete List. 1303 S. Lk. Stickney Dr., Lynnwood, WA 98037.

BAD NEWZ IS IN SF and we are going to kick some butt! Jump in and join the fray. Eat ink, get papercuts, decollate, eat staples, haul boxes, listen to bad music too loud, and eat USDA approved animal by-product glue! Bad NewZ, PO Box 14318, SF, CA 94114. Bands/zines/trogs

REALLY RED last of the last 5 "Crowd Control" 45's, $20 ea. 4 "New Strings..." 45 EP's w/ps. $25 ea. Originals mint, cash or M.O. ppd. to: R.D. Bond, 706 23rd Ave E., Seattle, WA 98112.

VEGANS: I'm just getting into vegamism and I need your help. Please send me recipes and maybe some reasons to be vegan. Thanks. Brock, 1877 El Rancho #204, Sparks, NV 89431.

HEY YOU!! I'm trying to put together a list of corporations that fuck up the world and everyone in it. If you've got a bitch with a company, write down all the details (including what other companies are in the same corporate "family") and send them to: Broc, 1877 El Rancho #204, Sparks, NV 89431.

FOR SALE: $25 ea. - LP's: Vandals "Rome", Stikky, Screeching Weasel 1st, Chemical People "Right Thing" (blue), NOFX "Liberal" (orig.), DWG 1st, MRR "Not So Quiet..." 2 LP+zine, What Are You Pointing At 10", Melvins 8" (1st), PHC/Infest 8", Corrupted Morals "Think" 7", Neurosis "Empty", Chemical People five 7", Halos "Hatetrip" (red), Helios Creed "Warming" (orange), Cop Shoot Cop 7", Dehumanizers 7". Write first. Russ, 9890 Tamarack, Brecksville, OH 441141. Send list too.

SALE: TESCO VEE & The Meatkrew (8.00), The Business (9.00), Bad Brains (6.00), Butthole Surfers (5.00), Flipper (7.00), Generation X (8.00), D.O.A. (5.00), Clash (12.00), Sheer Terror/Crawlpappy (3.00), Stand Up/On Life (4.00), Slapshot (6.00), Only the Strong Comp. (4.00), Forced Down (5.00), Tad (4.00), Beat Happening (4.00). Send SASE - Complete List. 1303 S. Lk. Stickney Dr., Lynnwood, WA 98037.

ANDY BUCKLEY, DAN Banned, Dawn from Lodi, Robert Brown, Steve Farenga, Jeff Espensen, Jeff Hogan, John from Millbrae, Liberty, Melodie, Ian Smith, Ben Weasel and any other penpals I have abandoned: If any of you can find it in your hearts to forgive me, I would like to renew our correspondence. Please? Kell Hell/253 8th St. Apt. 1/ Jersey City, NJ 07302.

GRITGRITGRIT! The new Grit tape available now, 60 min chrome tape of seven delicate songs, by the New York noise/punk trio compared to Cro-Mags, Pink Floyd/Syd Barrett, Jesus Lizard, The Mob, Dinosaur, Sonic Youth, etc. for $2.50 from: J. Krummel, Apt. #2, 441 E. 9th St., New York, NY 10009.

JOH #3 - MARCH $2.00 1/4 ad space. Also want bands for comp. tape. Redeem yourself now! Scrotum Dude is your savior, send your money. Jason, 414 Northview Dr., Shep, KY 40165.

ATTENTION ALL PEN friends of Marc Hanson! I'm sorry for the late responses I've given some people. It accounts for a hectic summer and moving. Write me if I haven't written you lately. Old and new friends get back in touch! Peace. Marc Hanson, PO Box 1955, Sioux Falls, SD 57104.

ACCUSED - "Martha Splatterhead" $25, Damage LP $25, Decry - "Falling" $15, Doggie Style - "Sun City", Big Black - "Headache" special press $30, Agonostic Front "Victim" $12, SASE gets full list $5-$15 EPs. Postage paid in US, for orders over $20/overseas, add $1 per item. Domenic, 4165 S. 2700 West #2C, SLC, Utah 84119. (801)964-5844. Call for details, thanks.

SEX PISTOLS: Anarchy in The UK on EMI original pressing. For sale for best offer. Also Complete punk auction: Send bids for the record or S.A.S.E. (or 2 IRCs) for the list to: Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012. Or Fax your bids to 212-979-8187.

FOR SALE: NOTHING!!! Nope, I'm not trying to cash in on my record collection. I'm just bored and would like to meet new people. So write to me cause I love getting mail, and I promise to write back. So hurry up and send letters, artwork, photos and whatever else to: Katie, 815 Chelsea Cr., Cornwall Ontario, K6H 6Y8, Canada.

1200 RECORDS SET SALE, hardcore & softcore, 200 are mint, only played once 79-84 hardcore. DRI, Misfits, Minor Threat, Finnish, Italian, Japanese, European, USA. Trade's ok. Send for list. Chris bct, po box 16205, San Diego CA 92176. BCT's here.

PUNK FICTION/POETRY writers wanted to submit to an upcoming punk writer's compilation book, aiming to publish some of the most talented alternative writers, interesting fiction/poetry and to make these writings available to other punks and people. Send your best stuff along with a SASE to: Andromeda Press, PO Box 423592, San Francisco, CA 94102.

PUNK WRITERS!!! Want to share your passion of words with others and stop talking to yourself? Add your name to a new alternative writer's corespondance and support network, listing addresses of other writers. Send name, address, short description of favorite styles/forms/authors or whatever you want to say + (optional) short piece of your writing + $1 (postage + printing) to: Andromeda Press Network, PO Box 423592, San Francisco, CA 94102. List will be sent when printed!

WE ARE DESPERATELY seeking a song called "Army Boot" by No Debt from Belgium who did a split record with The Gortex. We have been searching for nearly 5 years. Help us!! We are prepared to pay much money. Contact Athena or Monica at: 955 Alla Ave., Concord, CA 94518, USA.

ORIGINAL LP'S: DYS/FU's (both), Big Boys & Dicks Live: Rauls'. 7"s: 7 Seconds - Committed for Life, MDC - Multi-Death Corp., AOD - Let's Barbecue, Gang Green - Sold Out & Process of Elimination. For prices: 26 Clyde St., SF, 94107 CA. (415)543-6386.

BAD NEWZ IS IN SF and looking for competent arthropoids who want to contribute. Not poetry! Would most like people to join all aspects of the zine production. Need pasteup, show//demo/zine reviews, pictures, art, punk culture, no poetry! Bad NewZ, PO Box 14318, SF, CA 94114. Bands: will do pictures and interviews. Zines: contact! will review, share, distribute(?).

FOR WIRETAPPING (phone taps + housebugs) blueprints and instructions, send $5.00 and SASE to: E. Bush, 201 Revere Dr. Apt. # 15, Greensboro, NC 27407 (you will receive package within one week, works with regular FM radio).

SALE! HUNDREDS of HC and punk records. From Youth of Today to Crucifix. Call or write for a list. Call (908)264-2877 or write: Ryan Sikorski, 10 Alexis Ct., Holmdel, NJ 07733. I've got Touch & Go, Dischord, Revelation and much more.

FOR SALE: Oi Polloi "Outraged at Atomic Menace" LP $10.00, Cowboy Killers "Press and Run" 12" $7.00, Media Children "But Still They Ignore" 7" $13.00. Also, selling all anarcho-punk records. Send stamp for list. PO Box 241532, Memphis, TN 38124.

23 YEAR OLD S.W.M. looking. Hi, my favorite bands are Cringer and Madonna. I dig taking pictures of hot naked babes in the shower. I'm into the Gilman punk scene, pick-up trucks, and graphic gay porno slides. I collect amphibians and live in a closet. I have rich parents but can make it on my own! Write to: G.M.P., 148 1/2 Central Ave., S.F., CA 94117.

FREE SEX AND MONEY! Not really but I do have an overload of stamps. Everyone who reads this magazine uses plenty of stamps, so lets trade. Will trade stamps for anything: records, zines, shit. Nik Sauer, 2380 Balmoral, Henderson, KY 42420.

IF ANYONE KNOWS the lyrics to "We Bite" and "Die, Die My Darling" by the Misfits, please write them down and send them to me. K., 6653 75th Ave., LA, CA 90043.

GUITARIST NEEDED for Pollen Art. Based on Orange County/San Diego, CA area. We have one record out already, another one on the way. Influences: Rites of Spring, Dag Nasty, Justice Leaague. Serios only, call Marc (714) 773-1216.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

RECORD AUCTION type thing. Tons of stuff, some rare, some not. Minor Threat, Dag Nasty, 7 Seconds, Pillsbury Hardcore, Justice League, Youth Brigade, etc. SASE for complete list. M. Maxey, PO Box 827, Ontario, CA 91761.

SINGLES SALE: Subpop: L7 ($25), Honeymoon Killers ($25), Lazy Cowgirls ($25), Rapeman ($45). Ignition "Anger Means" (Sammich, DC - $40), Baby Opaque "Pain, Fears..." (Ccloaca, VA - $35). Flipper "get Away" (Subterranean - $40). Includes postage. Donna. 285A 5th St., Oakland, CA 94607.

KINGDOM SCUM is like Public Enemy meets the Virgin Prunes at a Minor Threat concert. Or maybe Dead Can Dance meets Big Black. I'm not sure. Send $1.00 for pamphlets and stickers, $2.00 for a flexi, $3.00 for a tape to: Madam eeyore, PO Box, Richmond, VA 23221.

JESUS GETTING stoned, amidst the bodyparts strewn about, as he eats the flesh drinks and spills blood. God getting pissed off at his Testube Christchild. Tape #4 and pamphlet only $4, send money: CNF, Box 9152, Va. Beach, VA 23450.

AVANT-FUCK NOISE. Jazz, Improvisational, experimental, etc. Free catalog. Send SASE of 29 cent stamp to APRAXIA Records, PO Box 85155, Seattle, WA 98145.

WANTED: Good quality live video/audio of Fugazi, Jawbreaker, Samiam, Fuel, Soul Asylum, and expecially Replacements. And anything else cool. Send lists. Include quality please. Lots ot trade including Green Day, Fugazi (many), Dag Nasty on video and Jawbreaker, Rites of Spring, OPIV on audio. P. Ward, 98 Forbes Rd., Westwood, MA 02090.

TAPE CLASSIFIEDS

40 WORDS $2CASH

DEAD CHRISTIANS leaping from their graves to kill; limbless torsos smoking pot with Jesus as they gurge in blood and crushed body parts. Post punk industrial. Tape #4 only $4.00, send money to: CNF, PO Box 9152, Va. Beach, VA 23450.

HELLO. BUY Big Poo Generator's new 60 minute tape, cleverly titled "Big Poo Release". You'll think it is neat! Send $5 cash to Rikki Rockett, 4088 Pepper Ave., Yorba Linda, CA 92686... Ecclesiastes 2:16-17... write for more information on poo.

QUALITY VIDEO! 70's punk, hardcore, Velvet Underground, Jello, Iggy, T. Rex, Bowie, Elevators/Roky, The Jam, beat poets, Burroughs, Bukowski, Kerouac. $18 any two hours TDK-EHG tape NTSC format. Send SASE: J. Russo, 136 E. Main #33, Bloomsburg, PA 17815.

BUZZCOCKS LIVE VIDEO! Auf Wiedersehen Markt Hall, Berlin 1981, Bedrock 1989 BBC TV reunion show & promos. 110 minutes, $18 ppd. on TDK-EHG tape NTSC format. Money order. Jim Russo, 136 E. Main #33, Bloomsburg, PA 17815.

AMERICAN OI! Wanted tapes, demos and records from American oi! bands and blue collar bands. Not interested in white power groups. Send to: Headache Records, 53 Myrtle Ave., Midland Pk., NJ 07432.

HEY NAILHEAD, wanna browski? Well, go buy one! In the meantime, check out the Big Mouth "Fat, Drunk, and Stupid" cassette! 8 heretical blasts that make Neurosis crave bean tacos! Satan-pasta-piles-pneumonoultramicroscopicsilicovolcanoconiosis. $3.00 US/ $4.00 world. Robin Miller fan club, POB 270684, Corpus Christi, TX 78427.

DEMO FOR SALE! Irate Youth, A PA punk band selling a demo 4 songs, great quality, fucking punk! $5.00 to: Irate Youth c/ o Rob Sellers, 1223 N. Keim St. Apt. 4, Pottstown, PA 19464.

GHOUL SQUAD "They Won't Stay Dead" 17-song chrome cassette, $6.00. T-shirts (with T. Renner art from new cassette), $10. cash or money orders only from: Hyde Recordings, PO Box 831, Reisterstowne MD 21136-0831. Add $2 outside US.

BANDS WANTED: doing a comp tape just for fun called "Maximum Cheese Roll". Need punk versions of pompous 70's songs by Queen, Uriah Heep, ELP, etc. Rain Man 8855 SW Holly #10, Wilsonville OR 97070.

JO - 40 minute cassette "The Way-Out Record For Children (True Tales From Shit Valley)" A dozen chubb actions to drink coffee and hang out in G.E.'s ruins too. $3.00 ppd - Wow Cool, PO Box 847, Schenectady, NY 12301.

SLAPSHOT VIDEO from Philadelphia 8/24/91 excellent quality 50 min $15 cash or money orders only. J Salvatore, 914 Cross St, Philadelphia, PA 19147.

VIDEOS: Hundreds of titles from this list of mostly straight-edge H.C. & death metal/grind vid's. If you wrote before please write again. (Mail lost in address change). Self-addressed stamped envelope to Frank, P.O. Box 165, Olmsted Falls, OH 44138.

VIDEOS AVAILABLE! On any world system! Movies, live shows, punk documentaries, industrial, ska, hardcore, punk! Rare stuff old and new from all over the world! Even 1991 GG Allin shows! Send $1 or SASE for a big list! Or give a call. fast service, no rip-offs, fair prices. P.De Mattia 8 Haddon Road, Hewitt, NJ 07421 USA (201) 853-4420.

WHY THE FUCK would Ray Cappo mud wrestle Lee Dorian at a Catholic beer joint? "To Set the Record Straight", a cool compilation of bands from Corpus Christi, Texas! All D.I.Y., all hung-over, all songs to fuck shit up! 27 bands, 46 songs, you know you want it! Save the planet and send $4.00 (or die) to: Puke on Yer Mammy and Piss On Yer Pappy/ P.O. Box 270684/ Corpus Christi, Texas/ 78427.

MR. BUNGLE: Sacramento 1-15-91 (90 min.), Primus: 1-13-90 + NJ '91 (80 min.), Sepultura: Scotland 6-26-91 + Brazil (pro) 5-11-91, Slayer: Japan 12-15-90 (2 hrs) + 2-12-91 + 6-91, Suicidal T.: 11-90 (90 min.) + 6-7-91 (50 min.), Cromags: 6-90 Penn. + 4-91 NYC (50 min.), Murphy's Law: 3-90 (90 min.) + Boston 7-21-91 (90 min.). $24.00 ppd for 2 hrs. of any above shows, free catalog. Send cash or MO only to: M.F. Horn, 1224 Chew St. Apt. 3, Allentown, PA 18102.

SEARCHING for tape traders with big lists to trade live/demo type stuff (no recorded records). Also looking for various movie memorabilia, particularly Silence Of The Lambs, and James Bond films, among others. Matt Domino/Headtrip Distribution...where's my stuff? Old contacts also get in touch. Please contact Frank J Cassidy, 23 Wilson Terr, Elizabeth, NJ 07208.

VIDEO DUDE looking for reliable traders with low generation shows of: Nirvana, Mudhoney, Janes Addiction, Soundgarden, Red Hot Chili Peppers, Ramones, and tons of other alternative bands. Have lots to trade. Send $1.00 for large list, or send me your list: Gary, PO Box 30822, Walnut Creek, CA 94598.

VIDEOS UP FOR SALE: Samhain - San Diego, CA 1985 $23.00, Cro-Mags - Sweden 1991 $23.00, Godflesh 1990 $23.00, Mudhoney - Sacramento, CA 1989 $20.00, Ramones - London 1989 $20.00, Janes Addiction - Universal City, CA 1991 $25.00, Siouxie - California 1991 $23.00, all videos are of the best quality possible. Cash or money orders only to: Gary, PO Box 30822, Walnut Creek, CA 94598.

LUCKY 19 COMP. tape. 19 bands: punk, hardcore, poetry, grindcore, politicore, etc. Bug, New Faith, B.E.S.M.E.T., Media Children, Vend-A-Bait, Dryrot, etc. 60 min. Includes 19 page booklet packed with info. $3 ppd. Kelly, PO Box 3162, Montebello, CA 90640.

AUDIO VIDEO TRADERS: Catatonics, Antiseen, Mentors, GG Allin, Bloody Mess, Zero Boys, Y.O.T., S.S.D., Fitz of Depression. Have/need stuff by these and hundreds more. Send lists-will pay $10 for Rave Records 014. Kevin Sisk, 303 SW Blvd., Aberdeen, WA 98520.

VIDEOS: GG ALLIN 1991 shows available. #1 Asbury Park, NJ show & interview. #2 NYC show & Philadelphia show. #3 1991 tour comp of 10 shows with songs, interviews, news, & more! Shows run about 1 hour each, $30 each. Must be 18 or older to order! Rude stuff! Peter De Mattia, 8 Haddon Rd, Hewitt, NJ 07421 or call 201-853-4420.

SHELTER VIDEO with two live shows from Philadelphia 5/ 25/91 (Vic's last show) excellent quality total time 90 min. $17.00 cash or money orders only. J. Salvatore, 914 Cross St., Philadelphia, PA 19147.

PANTERA: 6-11-91 (70 min.) + 6-8-91 (50 min.), Bad Brains: 10-91 Penn. (tripod, 65 min.), Sick of It All: 5-9-90 + 4-6-91 + 6-21-91 (all 45 min.), Kreator: 3-9-91 Penn. (75 min.) stage shot, Gwar: 12-15-90 (90 min.) + 8-4-91 Phila. (80 min.), Overkill: 6-90 Texas + 5-90 Penn. + 8-91 Penn. (90 min.). $24.00 ppd for 2 hrs. of any above shows, free catalog, send cashor MO only to: M.F. Horn, 1224 Chew St. Apt. 3, Allentown, PA 18102.

ATTENTION MISTER GUY FREAKS and fans of 60's rock, blues and folk. Mr. Guy's latest release, "Fistfull of Sky", available Jan. 1992. 50 minutes, 12 songs, chrome cassette. $5.00 US, $5.00 overseas. Payable to: Third Eye Records, PO Box 385, Cheltenam, PA 19012, USA. No foreign checks. Send SASE to Third Eye Records for free catalog of available releases.

FLORIDA BANDS! Send good quality tapes with lyrics for 7" comp. Everything will be considered. Anyone— send photos, art, ideas for package. I also need 7 Seconds and Freeze demos or live. Bob, 3421 SE Micanopy, Stuart FL 34997.

NEW YORK STYLE HARDCORE. Big F..k'n Deal— studio demo off of DAT. Was to be 7" but broke-up. Contains 4 "in your face" hardcore tunes. Great Quality + Energy! 4 Dollars, Cash only, No Checks! B.F.D.—7608 F-Hazelcrest, Saint Louis, MO 63042.

WANTED: GG ALLIN VIDEO FOOTAGE, photos, fliers for professional documentary. Full credit given, payment in copies or trade. Covering GG's Milwaukee trial, west coast gigs. The real thing. No ripoffs. Mark Hejnar, POB 268018, Chicago IL 60626 (312) 743-4294

HOW TO KILL FRANK SINATRA: Feel the spirit of the new chaos with this incredible compilation, featuring bands like Big Poo Generator, The Wallmen, Volkswhale, New Killers on the Block, Naughty Ded Hed and the Gothic Hair Freak Art Fags, Buttsteak and many more... 23 bands, 90 minute cassette... all for $4.00, to Eerie Materials, PO Box 14592 Richmond, VA 23221.

HARDCORE BANDS - Want to be on an Irish (!) compilation cassette? Course you do! Send me those tunes wiht band details and lyrics now. P. McLaughlin, 105 Hampton Park, St. Helen's Wood, Booterstown, Co. Dublin, Ireland.

CATHARSIS, 'FUCKING RAD UK speedcore!' (Ron Overkill). New domo abailable 'Marginally Better than Brooding' 4 tracks of new flesh from England. Brains and bollox from the heart of Middlesborough. Also 'Beyond a Joke' 7" from Overkill Records (US) or Yukon Ho! (UK). 4 track demo $5.00. Write: 35 Gresham Rd., Middlesborough, TS1 4LU. England. UK price £3.

ANGRY HARDCORE is reborn through Naked Violence. A collection of four lost drunks releasing their frustrations in a fit of rage. Send $5 bucks for 5 song EP, produced by Steve Hanford on chrome cassettes, to: Naked Violence, PO Box 194, Clackamas, OR 97015

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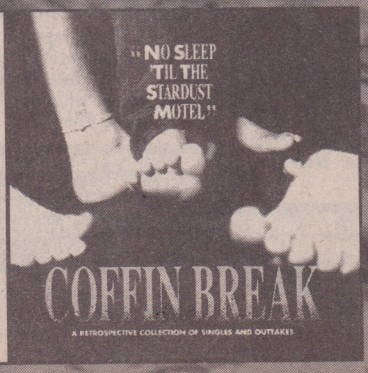

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JUN 91:	CASEY SCOTT & JOHN S. HALL	JAN 92:	DUMBROCK VOLUME 5
		FEB 92:	ARTLESS
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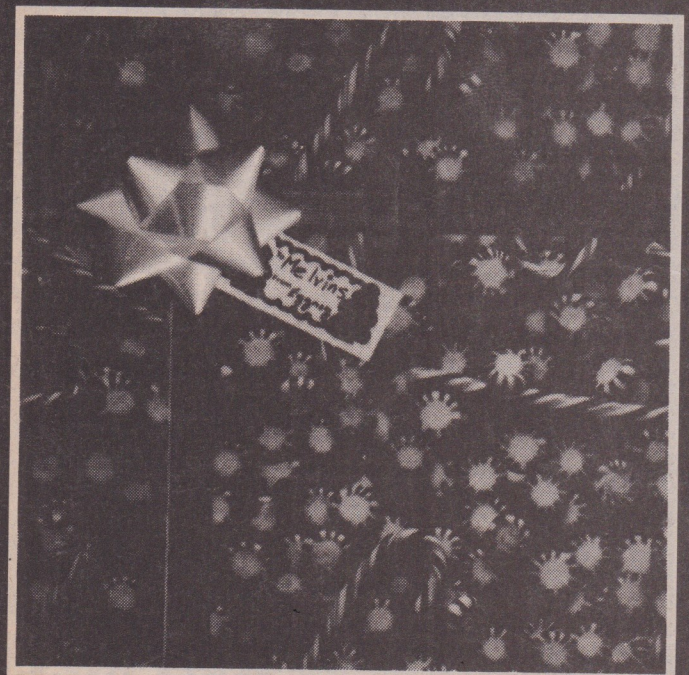

MELVINS "Eggnog" (10" or Cass $6. CD $10)

A four song masterpiece of bombastic hilarity including one looooooong underwater sludge march and three short kamikaze blasts. Without a doubt the most flipped out release yet from the always eager to please Melvins.

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PROFANE EXISTENCE & MAXIMUMROCKNROLL

BOOK YOUR OWN FUCKIN' LIFE!

Do-It-Yourself Resource Magazine No. 1

There has been a great amount of talk throughout the punk and hardcore scene about moving towards greater independence in our activities. PROFANE EXISTENCE and MAXIMUMROCKNROLL have decided to join forces and put together a resource magazine which will help us put the ideas brought up over the last year throughout our pages into concrete action. We wish to put together as one magazine a resource which will benefit the entire scope of D.I.Y. activities, for use by bands, promoters, small labels, etc.

We will be compiling the resources geographically trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge--all you have to do is send in a postcard with the information requested below. This will be an international magazine so we urge all to send a listing.

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)

DISTRIBUTORS: Name / Address / Telephone Number / Specialty (Vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (Mailorder, wholesale, gigs, etc.)

LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)

PROMOTERS/VENUES: Name / (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc.)

RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.

RECORD STORES: Name / Address / Telephone Number / Specialties

ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)

MISCELLANEOUS: We also ask people to send in tips on cheap places to eat, free clinics, crash pads, etc. These listings could be especially helpful for touring bands who may be wondering where to find the veggie grub in Tulsa, Oklahoma!!!

ADS

Of course ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates!

The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically a slightly elongated business card size). The cost for ads is $20 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Send all ads to:

MAXIMUMROCKNROLL
P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760

Send your listings and information to:

PROFANE EXISTENCE
P.O. BOX 8722
MINNEAPOLIS, MN 55408

DEADLINE FOR LISTINGS AND ADS IS MARCH 15. MAGAZINE TO BE OUT IN MAY.

OK, the name's kind of a dorky Bay Area thing, if you can come up with a better one then stop complaining and write us!